THE NEW CHINA REVIEW

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The Editor will be pleased to receive suitable articles, notes, etc., and will return MSS not accepted for publication.

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THE NEW

CHINA REVIEW

VOL. IV. APRIL, 1922. NO. 2.

KWAN-TSZ

BY

PROFESSOR E. H. PARKER

(*Continued from page 413, Vol. III*)

VI. AGRICULTURE, TRADE, FINANCE, ETC.

The cultivation of the soil must have military protection; the taxation should be light and there should be no extravagance, a fair proportion only of the produce being taken, and ill-feeling between classes reduced to a minimum. Land should not be left untilled, and care should be taken to keep down forest fires and promote the due growth of vegetation; irrigation should be secured by means of reservoirs, and special attention given to hemps and the mulberry; orderly cultivation should be carried out in accordance with the instructions [given here], and attention paid to the comparative rises and falls in the values of grain and money, the cultivation being in relation to or in proportion to the prince's commands; and remember that full granaries mean empty prisons. Unless the utmost care be bestowed by the prince upon this question of cultivation, the prince becomes a parasite. Besides hemp and the mulberry, there is the important question of domestic animals to be considered, and the economic capacity of the State must be judged by its scant years [theories given]; for there can be no solidity if people lie dead on the roads from starvation, if they have to sell their children for food, or if they have to run about borrowing a meal or two from each other. The value of economy, the evil of waste and luxury,

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the advisability of popular stores of food to fall back upon, the unwisdom of futile expenditures with only small capital resources—all these questions must be considered in judging of a country's administration. Agriculturalists should be careful not to miss their season: the people should know no idle days, and wealth should not be kept inert out of circulation. Pythias 鮑叔 was the statesman particularly charged with questions of cultivation, and under his administration it increased as litigation decreased, but forced labour rules seem to have been severely insisted upon. The principle was also insisted upon that the various kinds or qualities of land should be shared equally, and that wealth should be measured by the people's interest, too many cattle not being taken for sacrificial purposes. Under new laws the tax on grain seems to have been fixed at 640 pints (or litres) on every hundred "stone" (cwt.) weight, which would work out at about 10 per cent.; but a free range over marsh, hill and jungle was allowed, and easy octroi terms at the markets,—presumably on the game caught. Enquiry was periodically made as to what cultivation was achieved by, and for how many in, the family; what loans of grain by indenture were locally made; how long the grain stores were calculated to last, coupled with minute directions as to army stores. After his Tartar conquests (in the neighbourhood of modern Peking), the Duke carried his northerly explorations eastwards, followed the practice of the ancient kings in superintending cultivation, and introduced (into China proper) lentils and good eating onions*; at all times the two solstices seem to have been the pivot points regulating husbandry.

In one section there is a sort of religious or philosophical dissertation upon land as the nursery of all things and of all human qualities. Like Thales and Homer, Kwan-tsz, or some of his school, showed a tendency to regard water as the principle of everything, being as it is the basis of both veins and muscles; his theories of the lowliness and inexorable passive power of water as an incident in *tao* or "the nature of things" is also developed (and possibly copied) in the 8th and 78th sections of Lao-tsz's *Tao-têh King*, water being there "the house of *tao*," and "the instrument of rulers"; hence the *shui shên*, or "spirit of water," is to be found in everything. In a sense, man is also water, for the male and female distillations united "cause this water to circulate" and the fœtus to imbibe, grow, and be born. Water is also supposed to affect the breed or quality of men; and here

* Some years ago a literary man in Llanrwst invited me to examine his theory that Chinese onions were introduced from Hindu-kush regions.

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it is noticeable that, of the seven "countries" known, none were south of the Yangtze or west of the Shensi Gorges. It is only fair, however, to add that the native commentators, for sound reasons given, consider this feature of philosophy to have been added centuries after Kwan-tsz's death, so that the views reminiscent of the later Taoist philosophers Lao-tsz and Chwang-tsz may also belong to their reputed authors after all and not to the "sacred kings of old." However that may be, "the Holy Man" (*i.e.*, the heaven-born ruler) "reforms and governs the world through its waters."

There is frequent allusion to profiteering and speculation in grain: it appears to have been the practice of the people to borrow at usurious rates in order to satisfy their superiors' demands. Rich people used to buy up the grain cheap in the autumn, selling at extortionate rates in spring, thus forcing the cultivator, unable to meet his liabilities, either to take flight or to incur punishment; as a matter of fact, Kwan-tsz proceeds, there is nothing so important to the state as the widest cultivation and accumulation of grain, and the crops should be variously dealt with according to whether the year is a good one or a bad one: when agricultural implements are provided, that means also that warlike equipment is ready; when agriculture is active, every one is thus prepared for war; the duties for each of the four seasons are fixed for everyone by the courses of Nature; allotments of land and management of the River and other matters are taken in hand by the administration; and it is plain from all this that the various states in those days engineered the troublesome Yellow River under a common understanding quite as well as later generations have done under one concentrated management. Kwan-tsz mentions the well-known botanical work *Pên-ts'ao* by name: of course he means not the developed work of A.D. 1600, but the original nucleus of a work or manual on botany and cultivation universally ascribed in subsequent centuries to hoary antiquity at a time when disjointed "notes," "sayings," and ballads in primitive and inelastic script, were the highest result of literary effort, intended merely to eke out and perpetuate the pith of what was generally committed to memory only: he describes in detail the methods of cultivation, qualities of soil, and the suitable crops, with occasional allusions to itch and such maladies, together with their antidotes. The commentators agree in ascribing this dissertation to the genuine Kwan-tsz, and say that in minuteness of detail it is in advance even of the *Chou Li*, that is to say of the statutes of the great civilizing Chou dynasty of B.C. 1100 to 300. Unfortunately the style thus vindicated is so antique,

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and the nomenclature is so vague and irregular that very little botanical information can be extracted by the light of the same names as they are used in modern times : much of the text seems to be in four word rhyme or at least rhythm, which strengthens the above view of genuine antiquity.

Kwan-tsz (in this part at least) applies the terms spring and autumn "solstice" to the two equinoxes*; he says that planting should begin 25 days after the "spring solstice" and three-tenths of the gathered grain should be put by each year, thus providing a continuous five years' surplus after ten years; there are dissertations upon alternation of crops and averages, and also upon the natural level rather than the artificial rates that should exist between grain and money values; the words used for "grain" are elusive, and whether hill rice,† millet, corn, or what not is meant in any particular case is not always or even often at all clear. Heavy gold rewards were offered to successful breeders, silk-rearers and discoverers of medicinal herbs.

One chapter treats of the area of China, its rivers, metals, timber and grain, there being a sufficiency of everything for all willing to work and capable of exerting themselves, but not for the inert and stupid. Every man should till and every woman should weave, otherwise some individual must go hungry or go cold to balance the individual lack in production. Forest fires, the object of which in their inception was apparently to drive game into suitable position for the hunters, were also found an excellent preparation for the fertilization of new vegetation. Monopoly of vegetable growing in the neighbourhood of large towns should be forbidden, and measures should be taken at the same time to protect the interests of small cultivators and market gardeners. Every husbandman needs a plough, a large hoe, a bill-hook, a weeding hoe, a beetle and a sickle; every wagon should be provided with ax, saw, nave-ring, gimlet, chisels of two kinds and axle-connector. Fvery housewife requires knife, awl, needles and knitting needles. As to currency, the five grains (corn, rice, hemp, millet, pulse, etc.) count as such in part, being the people's staff of life produced by the people; whilst gold, iron-knife tokens, and cloth are the circulating currency controlled or managed by the producing people's superiors: it is simply a question of give and take; if the ruler fails to make the people's food supply go round, the people will make things

* The word *chī*, or "arrival." Usually the equinoxes are called *fēn* or "division."

† Paddy, even now, can scarcely be called a Yellow River Valley crop.

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disagreeable for him and the State is then liable to collapse for lack of fighters ; in this respect they, whether rulers or ruled, are all at a disadvantage compared with trees, which follow nature's and not human arrangements, and thus survive all tempests and stresses of weather.

Part of Kwan-tsz's country (the Yellow River delta and North Shan Tung) was then, as now, subject to sudden flood, and consequently part of the harvest frequently failed : the question was " How to balance things ?" Answer, Keep stocks tight in hand according to the time of the year, and prevent speculators from profiteering ; a plan is also recommended for conferring personal distinctions upon those who successfully gather in and accumulate for use as required large reserves of the five grains.

The following description of quasi-religious methods is interesting as displaying at the same time some scientific arrangement : 46 days from the winter solstice, winter ends and spring begins : the King or Emperor, clad in sombre raiment, sallies out due east 46 *li*, (15 miles) from his capital to the altar, there sacrificing fish to the sun, holding courts, making inspections, and delivering commands ; during this close period there is no taking of life and no punishments are inflicted ; a picture of popular life is here sketched out ; another 46 days (92 from the winter solstice) is the spring " solstice " (equinox), when the King again travels out east, this time 92 *li*, in order to sacrifice to the stars : trade and barter are active ; the whole population is now busy ; for ten days not a maid in doors, not a tramp on the roads : all are cultivating ; 46 more days and summer begins (when the King, clad in yellow, holds a court) ; *i.e.*, 92 days to the summer solstice, at which time the corn ripens and the Emperor sacrifices some of it to his ancestors : 46 days from the summer solstice autumn begins, with more sacrifices to ancestors, after which another 46 days to the autumn solstice, when the Emperor or King, clothed in white, proceeds from his capital westwards for 138 *li* in order to sacrifice to the moon ; finally a period of 46 days brings things back to the winter solstice, when the King wears black and travels out 92 *li* to the north. All this seems to be extracted from the royal *Chou* statutes which were probably current, in theory at least, in most of the vassal states ; it does not sound like original Kwan-tsz, but is probably a later interpolation, based upon the royal statutes and made to illustrate his own opinions upon local agricultural economy : at any rate 368 days seem to have been roughly estimated as an agricultural year for rule-of-thumb practical matters ; and, though the year

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was lunar,* the agricultural division of the year into working seasons was unmistakably solar: it must be remembered that Confucius also based his "seasons" upon the "small calendar" of the first hereditary dynasty (about B.C 2200-1800), and that we still have it on full record.

There is necessarily some overlapping and repetition in the inculcation of government principles; it seems that royal as well as ducal or vassal laws and calendar arrangements were publicly promulgated much after the present fashion from the Tynwald in the Isle of Man. † All passion in affairs of State is denounced—whether joy, rage, desire or hate—as being bad in principle for successful government, which always demands an equable and calm rule: the people cannot be flagellated into reforms, which should be gradual, timely and demonstrably profitable. Those in power should have definite aims, and their success must be judged by the measure in which they secure the people's respect. Elective graduated home rule seems to have been general in Kwan-tsz's duchy, but insistence is laid by him upon the necessity of certainty and good faith in executing punitory laws, and upon the evils of farming out or selling official power and emolument; failure and weakness, he says, run inseparably together, whilst divided counsels are apt to mean ruin; rank and pay should only go to those who are worthy of it; at the same time there should be a friendly and confidential feeling between subordinates and superiors, the latter not striving to shine alone, but giving credit to their assistants. Whilst laws must be punctually executed, yet it must be remembered that popular acceptance and approval is desirable, and these laws must not weigh so heavily as to terrorise. There should on the one hand be no rewards except for *bonâ fide* deserts, and on the other no punishments except under existing laws or ordinances. There were, it appears, in Kwan-tsz's time five divisional ministries, and the right of subordinates to address the prince was subsequently introduced, as also the practice of gradually making more permanent the despatch of envoys to allied states, or to states whose alliance might at any time be found useful; amongst the influential men was Yen-tsz 晏子, stated by one of the commentators to have been the ancestor of the well-known philosopher Yen-tsz of Confucius' time, himself an eminent statesman and a special envoy to other states; in fact he was present when

* M. Léopold de Saussure has recently published in the *T'oung Pao* some valuable papers on the Chinese year.

† This *Tyn* seems to be the *Ting* or *Thing* of Scandinavian "assemblies."

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his ducal master attempted an act of treachery, which Confucius defeated. It is not always easy to follow the administrative divisions into hamlets, parishes, hundreds, counties, and so on, the more so in that under Kwan-tsz's long premiership of forty years or more, frequent changes and modifications took place; apart from the fact that in order to conceal his ambitious military organization from rival states and their prying envoys, Kwan-tsz devised a double system of names* under which civilian and territorial divisions should run secretly and concurrently with military divisions, battalions and companies, so that at any given moment the effective power of the state might be immediately transformed and the ploughshare literally become the sword: the idea was to establish co-operation and solidarity between the economical and the political interests of each individual, so that every landholder or farmer might feel at once, when called upon to take arms, that he was fighting for his own purse, for the benefit of his relatives, and for the general welfare of his fellow-villagers and the whole state, and be fully conscious that the state was fighting not only for the prince's behests, but also for him personally. Hence Kwan-tsz descants upon the joys of hereditary cultivation, the beneficence of trade and exchange, the striking need of certain importations in order to fashion commodities and arms, and the necessity for "balancing" the markets.† Damon (Kwan-tsz) and Pythias (Pao Shuh) were two of the five counsellors, or ministers of state, under whose general administration the country seems to have reached its highest condition of proficiency and efficiency. The principles inculcated were compassion for the defenceless, rewards for the deserving in all ranks of life; relief to orphans, widows, etc.; conciliatory tolerance towards wastrels, failures in life, and penniless debtors; a system of circuit enquiry into individual family circumstances,—such as how much land was lying fallow, how much under tillage, what personal reputations for filial piety and fraternal feeling; what indenture loans of grain and borrowings of means were made by poor educated men; what strangers and foreigners were harboured, and by whom; what objects of public importance, such as silver and copper, were kept undisclosed; what lack of decency existed between the sexes; what special abilities were unemployed; how long the stores of grain were calculated to last; what equipments were ready and what army provision; rigid inspection of strangers; proper road and

* The Reichswehrpolizei of 1921 were thus "invented" by Kwan-tsz.

† In other words he foresaw the "exchange" troubles of 1921.

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market arrangements, with a single inclusive tax only ; toll-gates on the 16 high-roads ; controlling police over officials as well as over ordinary persons ; uniformity of weights and measures, axle-breadths and script.

It is pointed out how fatal to the public interest is any difficulty in extracting the necessary formal orders from the prince, and how further fatal is the fact of these orders being obstructed even when so extracted, and of plaints never reaching his ear. The successful intrigue of courtiers means confusion, for official appointments should be made on a strict basis, and not by favour. If the wrong way of doing things is discerned to be the fault of the highest in the social scale, then the people get habituated in their humbler sphere to ignoring orders and thus incur the penalty of resistance to what should be lawful commands ; hence even when ordinances are good, the people develop cunning habits of wilful disobedience ; thus it comes round that the fault is with the lowest in the social scale, and unless the prince discerns this fact, endless complications result. Thus the prince must be an effective one if the people are to revert to natural good order ; yet an intelligent prince must not be too inelastic and conservative, but must allow modifications according to the circumstances of the times. It must be remembered that the people are impulsive, and often require checks as well as encouragements ; thus, without extravagance or caprice, there should be firm prohibitions as well as liberal rewards. Nothing can be better than order, and nothing is worse than anarchy. Never forget that tenderness may do more harm than good, but remember it is content that breeds respect for law and order ; however our 79 Kings or Emperors of the past may have modified their means of attaining this law-abiding contentment, their object has always been the same. There are three *sine qua non* for gaining the people's hearts, to wit, family security, homestead security and ancestral-tombs security ; sympathy, kindness, no harsh compulsion—these are all very well in their way ; but the difficulty is to do, not much, but a little well : if there be no kindness, there is dissatisfaction ; if no sympathy, then aversion ; if force be too readily applied, the people try to escape ; if harsh measures be adopted, they will not immigrate. Then be true, loyal and strict with your principles (*li* 禮) and they will love, fear and admire you. What is the first thing to do with the people ? If the elements and crops are favourable check excess and impose moderation : if the year be bad, then husband resources : in other words collect in good, dispense in bad seasons. Of the five plagues to agriculture—floods, drought, storms, epidemics, insects,—the

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first is the most ravaging; hence every stream must be properly utilized, and aqueducts must be formed; a water ministry must secure the water supply, and the staff of this ministry must arrange allotments of land. Follow the people's natural bent, and do not overwork them: it is only their own interest that secures the people to you: treat them properly, they love you; improperly, they hate you; it is the "action by night" or the "heart action" —in other words, the commentator says the invisible *intention* —that does it. Cruel rulers and violent parents produce disloyal subjects and unfilial children; great failings in these respects will not be redeemed by minor virtues; on the other hand, minor personal peccadilloes do not seriously affect public virtue; it is like the unsightly irregular faces forming the grand mountain side taken as a grand whole. Secretly filched pleasures and gains only bring sorrow and loss. When you once give your consent, stick to it, and for this reason consent should never be given improperly. Small efforts produce small results; great efforts, great results according to whether we take a family, a village, a country, or the whole empire view of action: in other words, unless rulers and people co-operate, the laws and ordinances do not run in the land. Share advantages with the people, and you will be safe.

Note.—The advice given to Sün-tsz 荀卿 or 孫況 to the King of Ts'in three or four centuries later is evidently largely based upon what Kwan-tsz said. Sün-tsz's views have been, or will be, published in the *New China Review*, so that readers can compare notes.

VII. Propriety and Justice.

One outstanding difference between the practical and administrative philosopher Kwan-tsz and the moral conservative pedagogue Confucius is the subordinate place given to *Li-i* 禮義 or "observances and right feeling" by the former as compared with the *ultima ratio* of natural law or *tao* on the one hand, and democratic equality on the other: he insists that for the prince's commands or laws (ling令) to run, you need the four essentials (*sz-wei* 四維), namely, observances, right, incorruptibility and a sense of shame, in all which respects superiors must set the example to their correlative inferiors; decent forms secure respect, and right principles do not vary, though the application of them may: hence the need of deference and propriety, as for instance in clothing; hence also the necessity for tact and politeness in small matters. It is significant that the commentators add: "No doubt Kwan-tsz is right on the whole, so long at least as "he is within the bounds of *tao*." If good results are expected,

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affairs must be in accordance with *li-i*; if there be no proper form (*li*), you will not master the Empire, if there be no right principle (*i*) you will not master individual men: it will be seen, after comparison with what is said of *tao*, that in Kwan-tsz's mind all three expressions seem to be aspect or phases of the same abstract notion, just as with us the words religion, right, justice, propriety, tact and law are all varieties of the "correct thing to do" according to the environment of the moment: hence Kwan-tsz counsels silence under a sense of wrong, for ill words spoken cannot be recalled, and people soon grow habituated to being good, just as (a commentator elegantly adds) one ceases to observe the special fragrance of the orchid after the nose has been persistently applied to it. There are in *tao* three invariables (*san ch'ang* 三常); Heaven or Nature has invariable manifestations (*siang* 象), Earth or the World has invariable features (*hing* 形), whilst Man has invariable *li i*. Kwan-tsz evidently had in his mind the 2,400 years later saying of Goethe :—

Ein guter Mensch in seinem dunkeln Drange
Ist sich des rechten Weges wohl bewusst.

Great indeed and uncostly are the results of politeness, coupled with self-control; good for all times, persons and purposes, always becoming to witness, equally effective upon even the savage mind, whilst the lack of it even disgusts one's own parents; it is simply the *tao* of the former Kings of old. In chapter 12 the modern expression "Chinese people" (*chung-kwoh chï-jên*) occurs, but the commentator rightly explains that this means "that part of China in possession of *lì i*," "which in fact is the sense in which the ancient classics—*e.g.*, the Odes and the Rites—use the term; this term, like the word Rome or Roman, was gradually extended from a single city to cover all Europe under the original nucleus of that civilization. In chapter 13 Kwan-tsz presents another aspect; he says humanity is *i*, and human relations are *li*, in the maintenance of which nothing is so effective as mutual respect (*king* 敬); the civilization developed by these two (*li-i chī wên-kiao*) 文教 has a chance of success if people will only trust and follow example; but always be strict with your *li*; which may be defined as fundamental good faith coupled with deference. *Li* is the speciality of Man, just as the climbing propensity of monkeys is their speciality; and this propriety or *li* is exhibited in clothing as well as physical bearing. All rulers should desire their people to possess *li* and *i*, without which there is confusion of class (*shang-hia lwan*) and rivalry between the patrician and plebeian (*Kwei-tsien chêng* 貴賤爭): the principle of *li i* must therefore be insisted upon. The

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first crude notions of *li* were made clear to the people when an ancient Emperor distinguished his chief minister and future Emperor by giving him timber door-posts to mark the entry to his dwelling; but full granaries are the best way to encourage polite forms (*li-tsieh'* 禮節) among the people; if food and clothing are ample they will distinguish easily enough for themselves between distinction and abasement; as for the present, you Sir Duke, have only to act according to right (*i*): [it is remarkable that these last words are Mencius' opening text three centuries later, and as Sün-tsz uses them too, it is probable that both "peripatetics" borrowed consciously or unconsciously from Kwan-tsz.]

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VERSE TRANSLATIONS OF MENCIUS.

[More than one of our contributors has conceived the idea that suitable portions of Mêng-tzŭ might be turned into readable English verse. We are glad to give some examples, and hope the experiments may result in some criticisms and suggestions from our readers.—*Editor.*]

By IVAN D. ROSS, M.A.

Mencius: Kao Tsï, Part I.

CHAP. I. KAO TSÏ said:

The stuff that makes the human soul
Is like the willow-tree,
From which we fashion cup and bowl;
So human nature, by control
May train'd to virtue be.

MENCIUS replied:

From willow-trees we do not gather
The self-grown cup and bowl, but rather
We strain and bend and turn;
Pervert the willow's natural course
By using artificial force,
And such result we earn.
But will you say that virtue's end
Is followed, when we strain and bend
The souls of men to learn?
Such doctrines will mislead mankind,
Pervert the names of "good" and "kind,"
And cause of moral ruin find;
Your teachings we must spurn.

CHAP. II. KAO TSÏ said:

The stuff that makes the human soul
Is like a river's flow;

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East lies the course ? To East 'twill roll ;
Or West ? Then towards a Western goal
Th' indifferent stream will go.
The water can no contrast find
'Twixt East and West ; and so mankind
Has no instinctive power of mind
The good or bad to know.

MENCIUS replied :

The water, truly, knows no end,
That East or West its course might tend ;
But when the streams their waters send,
Will they flow up or down ?
The water hurries down the hill,
And human nature has no ill
In its original, but still
By following, like the downward rill
The innate good is shown.
You strike the water with your hand,
And o'er your head it flies ;
You dam across the sloping land,
And o'er the hills 'twill rise.
But this is not the way to show
The water's tendency to flow ;
Its course in nature we must try,
And then we find it must comply
With law of flowing down.
So men, by circumstance compell'd
To evil acts, must still be held
Original good to own.

Mencius Book IV (Li Leo I)

CHAP. I. §7. 城郭不完 . . . 粟無日矣.

Wherefor it is said :

Your city-walls may moulder into dust,
Your soldiers perish and their armour rust,
And still the kingdom's glory may abide ;
Your fields may lie unbroken by the plow,
Your gathered wealth may vanish like the snow,
And still your country lift her head in pride ;
When princes violate fair courtesy's rule,

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And lesser nobles fail their minds to school,—
Then tribes of robbers o'er the nation ride,
And not a day shall pass but woe betide.

CHAP. XIX. 事孰爲大 . . . 則可謂養志也.

MENCIUS said:

Wouldst thou serve others? First then serve thy kin.
Wouldst thou guard conduct? With thy self begin.
Who fails not his own actions to keep clean,
Can cherish those who gave him life, I ween;
Who wastes his powers in loose and violent ways,
Can never win the filial son's high praise.

For filial duty makes all service whole;
The root of conduct lies in self-control.
When Tseng Tzŭ served Tseng Hsi, his ancient sire,
He brought what wine and flesh he might require;
The meal at end, before one cleared the board,
In gentle duty, he would ask his lord
If further sust'nance the old man should need,—
Who, asking if the house could more afford,
Tseng Tzŭ ne'er failed his wishes to concede.
The old man died, and Tseng Tzŭ by his son
Tseng Yüan was cared for. Wine and flesh upon
The board were set; but, when the meal was o'er,
Tseng Yüan ne'er asked his sire if haply more
Was needed; but to his request replied,
The house could no more luxuries provide
(Fearing his father's charity would scatter
The dainties meant to fill the next day's platter).
Tseng Yüan but fed the body's grosser matter;
To serve like Tseng Tzŭ, feeds a father's heart.
In filial duty, Tseng Tzŭ chose the better part.

CHAP. XVI. 以善服人者 . . . 未之有也.

MENCIUS said:

The prince that would employ a rigid code
To force all men into a common mode
Of good, shall surely fail in his attempt;
But he who gently leads along the road
Of virtue, from such failure is exempt,—
Nay, more, the Empire shall confess his sway,
Who governs men, but rules not in their hearts,
From his Imperial station soon departs.

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CHAP. XVIII. 仲尼亟稱於水 . . . 是之取爾.

Hsü Tzŭ said:

Confucius oft addressed the flowing stream
Saying "O Water!, Water!" What might seem
To be the lesson of the flowing stream?

MENCIUS replied:

The water bubbles from its source,
Unceasing night or day;
If fills the hollows in its course,
And wanders on with restless force
To find the ocean-way.
E'en so the man whose conduct draws
Its root from nature's moral laws.
So did Confucius say.

Li Leo II.

CHAP. I. 舜生於諸馮 . . . 其揆一也.

MENCIUS said:

'T was in Chü Feng that Shun was born;
Later, he moved to Fu Hsia;
He died in Min T'iao;
An Eastern borderman was he.
Wen Wang was born in Ch'i Cheo;
He died in Pi Yin;
He was a man of the Western border.

Their homesteads lie a thousand li apart;
A thousand years divide them, age from age;
Yet one the purpose of each royal heart
To rule the Middle Kingdom, justice sage
And mild paternal government, their art.
Ye tear the covenant-recording page,
This takes the one, and that the other part,
To witness truth when piece with piece is joined;—
So does the mind of Shun agree with Wen Wang's mind.
The earlier sage, the sage of later day,
Are one in purpose, walking in one way.

CHAP. II. 子產聽鄭國之政 . . . 曰亦不足也.

In the Kingdom of Cheng, Tzŭ Ts'an was a lord
Who drove in his chariot over the ford
Of the waters of Ts'ou or the waters of Wei,

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And there from the dawn to the end of the day
He carried the wayfarers over the flood.

Said MENCIUS:

His action was kind, but his method not good.
The months of winter, by our ancient laws,
Should be employed in curing all the flaws
That spoil our bridges: in th' eleventh month
Foot-bridges need our care, and in the twelfth
The larger beams that bear our carriage-roads
Should be repaired. If these are duly mended,
Then passengers will find their hardships ended.

The Prince who rules his land with level sway,
Can safely pass his subjects in the way,
Nor turn aside to help; how should he linger
To save each single swain with his own finger?
For, busied with affairs of state,
He cannot well ingratiate
Himself with every common wight;
For such a task, his time's too slight.

By W. J. CLENNELL

[*A small portion of these translations has already appeared elsewhere.*]

Mencius visits King Hui (Mencius Bk I. i. c. i. to v.)

I.

I saw King Hui in Pienliang, and he said,
"Yo have not grudged three hundred miles of road
To pay me visit, Teacher; may I ask
If you bring ought of profit for my throne?"
And I replied;—"So please your Majesty,
Why need we speak of profit? For, behold,
Kindness and Justice,—do not these suffice?
Kings say,—let me win profit for my throne,
And nobles,—how win profit for my house?
Scholars and common folk, who ape the great,
Say,—how can we earn profit for ourselves?
Each grasps the other's gains, and thus the land
Falls into dangerous anarchy and strife.
For, in a kingdom whose embattled hòst
Counts chariots ten thousand, each of which
Has its attendant company, there lurks
Some lordly thousand-chariot vassal bold,

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Who will rebel and slay his prince for gain ;
And, in that vassal's thousand-chariot throng,
Retainers with a hundred will aspire
To slay their lord and break their fealty.
One part in ten is plenty, but when hearts
Harden with greed no plenty satisfies.
Treason will surely rule where gain spells right,
And none be satisfied with what he owns.
But in the realm of men benevolent
None will forsake his kindred or his prince,
But all keep peace and loving loyalty."

II.

King Hui in Pienliang stood beside his pond,
And watched the geese and deer that gambolled there ;
" Do such as strive for right find joy in these ?"
Mocking, he asked me, and I answered ;—"Yea !
'Tis not their chief joy, yet it glads their heart ;
While they who seek not righteousness, my Liege,
Though they may have these things, no ease they know.
You know the ancient ballads, where they tell
How, when King Wen of old was Lord of Chou,
He fenced a park two dozen miles about,—
(Yours, as I think, is but some ten miles round)
And built therein a lofty pleasure-tower ;
And all who planned and built that pleasance ran,
Flocking like children to some merry game,
Until he chid them for their too great zeal.
They called the Tower the "Spirits' Tower" for joy ;
They called the Park the "Spirits' Paradise ;"
King Wen lived in that peaceful Spirits' Park,
And there the stags and hinds grazed fat and sleek,
And there the white birds perched that gleamed like snow,
And there the fishes leapt for very joy !
O King, there was a reason for their mirth,
For folk of old shared their good king's delights,
And thus they joyed together, he and they.
But let me quote another ancient saw ;—
Ere T'ang o'erthrew the tyrannous Chieh Kuei,
Men cursed that monster, saying, "Let us die ;
" Our king has sworn his power doth match the Sun,
" And, till the Sun no longer lights the sky,
" He'll be our master ; let us therefore die."
Although he had a Tower and a Pond
He dwelt alone and found no gladness there."

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III.

King Hui replied : "Though I have little worth,
And less success, yet do I strive to rule.
There is no prince of all the kingdoms round
Who works more earnestly than my endeavours.
When there was famine westward of Huangho,
I moved the people to the eastern shore ;
Should there be famine eastward, I have plans
For wholesale transport to the western bank.
No sovereign takes such pains to rule as I.
And yet my neighbours grow more strong than I ;—
How is it that my kingdom lacks increase ?"
To whom I answered : "You are fond of War.
In war, then, I will find analogy.
Suppose the drums beat loud for battle, but
The vanguard cast their weapons far away,
And scatter panic-stricken from the field.
Some run a hundred paces ere they halt,
And some but fifty ; tell me, may these last
Jibe, and reproach those others for their flight ?"—
"Nay, for they all played coward," laughed the king.
"King,—if you know this, then you need not hope
By rule like yours to top the neighbour states.
I tell you ; if the tiller of the soil
Finds not his season's labour disarrayed,
The fields will give more food than men can eat.
If no fine nets be set to rake the pools
More than sufficient fish will breed therein ;
If woodmen do not strip the hillsides bare
More timber will they grow than builders use.
If grain and fish and wood surpass men's need
The living can be nourished, and the dead
Held in due honour through a happy land,
And so a Kingly Rule in truth prevail.
In every peasant's holding shall the swain
Plant mulberry and clothe his limbs in silk ;
Poultry and dogs and swine will so abound
That men of seventy will be filled with flesh.
Each season's labour orderly performed
Makes want and hunger vanish from your realm.
But where the dogs and swine consume men's food,—
Where no economy or plan is known,—
There naked corpses fester by the road,
And charity forsakes the hearts of men.

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For each declares,—" It is not I to blame,
" The fault lies in the seasons, not in me."
This is like slaying people with a knife
And saying, " Lo, it is the weapon's fault."
O King, blame not the seasons, but believe
If you ruled right, with true economy,
All under Heaven would flock to join your sway."

IV.

Then quoth King Hui : " A lonely man am I,
Such is the fate of Kings,—the King is one,—
But, if it can be that as friend to friend,
You will instruct me quietly, pray, speak !"
" What is the difference,—I then began,—
'Twixt killing with a bludgeon or a blade ?"—
" None," was the answer.—"Or, between a blade
And slaying through unkindly governance ?
" They are alike " he said. And I rejoined,
" Your kitchens, King, are filled with fattened meats,
Your stables, King, with stately steeds abound,
And yet your people have a famished look,—
Starved in the wilds their weltering corpses rot ;—
So beasts are nourished till they prey on men.
If beasts eat one another, it breeds hate . . .
What fatherhood or motherhood is there
If he who should be parent to his land
Lacks power and will to stay the beasts of prey,
And beasts are more and more while men grow less ?
My Master, the renowned Confucius,
Said,—him who first stuffed images with straw
As puppet mourners in the halls of death,
And used such puppets for their human form,
Heaven cursed that he became a barren stock.
How would my Master blast a king, my liege,
Who let a famine-stricken people starve ?"

V.

King Hui went on.—" Of all our Chinese states,
None was more mighty than the realm of Chin,
Of which my kingdom, as you, Teacher, know,
With Chao and Han are offshoots. Yet, alas,
Since I succeeded to this far-famed throne,
What has befallen ? In my eastern war,
My first-born fell amidst the hosts of Ch'i ;—
My western neighbour, the fierce lord of Ts'in,

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Has robbed me, next, of twelve score miles of land;-
While on the south,—I speak it to my shame,—
The Yangtze kingdom of o'erweening Ch'u,
With baffling humiliation, drives
My stoutest armies backward.—I could die,
Would death wash out one tittle of my shame.
Explain, good Teacher, how can all the blows
Outrageous fortune deals me be allowed ?"
To this I answered simply, "Hear me, King,
The greatness of a state stands not in bulk.
Had you but thirty miles to own your rule,
You still could set a pattern for all kings.
Show mercy to your people; tax them light;
In fines and punishments be moderate;
Plough deep the land and weed it well, O King,
And sturdy subjects, loyal to your throne,
Would dwell as sons and brothers, side by side;—
At home all household duties well performed,
Elders and chieftains duly served abroad,
Though you were only armed with sticks and staves,
Not all the mail-clad warriors of Ts'in,
Not all the sharpened swords of warlike Ch'u,
Should daunt you when the hour of trial rang.
For I know Ch'u and Ts'in;—in those harsh lands
Men are so robbed of time by warlike calls
That fields lie rank, unweeded and unploughed;
Fathers and mothers freeze and famish there;
Brother is torn from brother; sons and wives
Are scattered broadcast through their bloody jars.
Their rulers trap and drown them, and, O King,
Who would oppose you, should you punish those ?
King, I beseech you, have no doubt at all,
The man of mercy has no enemies,
And Ts'in and Ch'u would welcome a true King!"

Mencius visits King Siang (Mencius, Book I. i. c. vi)

In Pienliang sat King Siang of Wei enthroned.
I gazed far off; he did not seem a king;
Nearer I drew, yet saw not anything
To move my reverence for him,—and I groaned!
Sudden the King spoke;—"This distracted realm,

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Who is there, Teacher, that shall put it right ?"
He, I replied, for whom all will unite ;
" Who least loves slaughter, King, can take the helm."
" But who's to give it ? "—" That all can, I cried,
After long drought, when the first raincloud lowers,
Who can withhold the grass and shrivelled flowers
From sucking moisture ? The whole countryside,
Craning its neck, thirsts for the freshening draught,
Yet this flock's shepherds know but blood and craft."

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THE INFLUENCE OF YÜAN SHIH-K'AI ON CHINESE COINS

BY

A. M. TRACEY WOODWARD, F.R.G.S., F.R.N.S.

Many years ago I saw a picture of Yüan Shih-k'ai in the garb of a fisherman in rainy weather, with a suit of straws, protruding at the shoulders, placidly angling in the silvery glitter of the streams of Honan, his native province. That was long before the revolution, and little did I imagine that his destiny was to lead him to become the first man of the land, much less did he too, realize then, that he was to meet eternal rest whilst occupying the Presidential Chair. In assuming the highest office in the government, on him devolved the pleasing prerogative of having his effigy placed on national coins. It was not so much the renown he achieved by virtue of his office, as his personality, which made him popular with the nation to the extent of sufficiently ingratiating himself in their esteem to render the feasibility of placing his effigy on the coins of the realm, *un fait accompli*. For many years antecedent to the revolution, dragon dollars had endeavoured, in a desultory manner, to displace the all-powerful Mexican dollar, but with indifferent success, and it devolved upon the Yüan Shih-k'ai dollar to consummate the exertions of its reptiled cousin, and this it did with a surprising degree of success. The popularity of the Yüan Shih-k'ai dollar, however, was not attained without a hard struggle, and although it first appeared during 1914, it was only in 1919 that it became generally known and currently accepted nearly all over China.

The original design shown in Type I was one depicting Yüan Shih-k'ai in half profile to the left, and was designed from a photograph by the fertile mind of Mr. L. Giorgi, who was at the time engraver under contract to the Tientsin (or Central) mint. This

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TYPE I

TYPE II

TYPE III

TYPE IV

TYPE V

REVERSE OF TYPES I/V

ENLARGEMENTS SHOWING VARIETIES OF DIES
(Note the centre horizontal stroke)

PLATE I.

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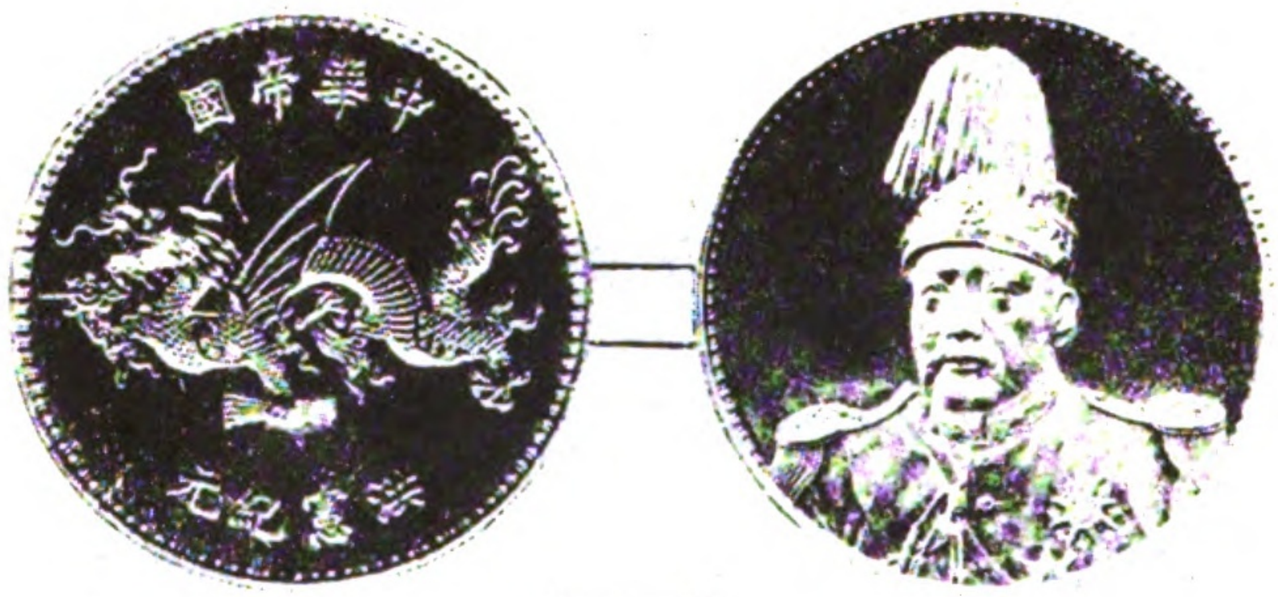
TYPE VI



TYPE VII

TYPE VIII

TYPE IX

PLATE II.

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TYPE X

TYPE XI

TYPE XII

TYPE XIII

TYPE XIV TYPE XV TYPE XVI TYPE XVII

PLATE III.

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piece exists only in proof state and was not adopted; Ros * gives as explanation therefor that the engraver upon being granted an audience by Yüan Shih-k'ai to submit to him the first specimen of the new dollar, was so struck by the unflattering aspect of the coin, that he asked and obtained permission to engrave a fresh die. Mr. Giorgi was accustomed to place his name L Giorgi on the coins he engraved, and in this instance the name is placed a little above the left epaulet of Yüan Shih-k'ai, but this was done only on proof coins; the pieces that were placed in circulation had his name eliminated. Edges: milled; Weight: 416.69 grains; Silver: 880 fine; Diameter: 39 m.m.; Metal: Silver.

Type II shows the proof which Mr. Giorgi prepared subsequently to the incident above recorded, and which was the design adopted; it was dated the third year of the Republic, all the Provincial mints were supplied with the necessary dies by the Central mint, and the flow of the coin began and continued with unceasing perseverance. To this dollar a subsidiary coinage † consisting of a half-dollar (中圓), two-tenths (貳角) of a dollar, and one-tenth (壹角) of a dollar were issued; the half-dollar bears the legend: 每二枚當一圓 implying that two pieces are equal to a dollar; the two-tenths of a dollar piece calls for five to the dollar: 每五枚當一圓, and the one-tenth of a dollar piece, ten to the dollar: 每十枚當壹圓. It was thereby intended that such subsidiary coins were to circulate as 'big money' as we understand it in China, and in the North and Yangtze valley it does possess that purchasing power, but in Shanghai, where the rapacity of the exchange shops is well known, they are only accepted at a discount, notwithstanding the Notification issued by the Ministry of Finance early in 1917 that "These coins are to be exchanged for one another upon a decimal basis of ten pieces of a lower denomination for one of the higher denomination, as well as *vice versa*, and no premium nor discount shall be allowed in exchange. Whoever shall violate this regulation, shall be punished in accordance with Article 9 regulating the execution of the National Currency Law." By their imposition of a discount on these coins, the Shanghai exchange hongs have tabooed them in the estimation of the public. As time flew past, waiting for no man, the die for the dollar denomination became worn in some of the mints, and either new ones were made, or the old ones retouched. I have found two varieties of the two-tenths

* *Coins of the Republic of China.* Reprint from the Journal North China Branch Royal Asiatic Society, 1917, p. 24.

† Op. cit. Plate XX.

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of a dollar piece, and ten varieties of the dollar piece ; the differences are most marked in the character 壹, although the head and shoulders of Yüan Shih-k'ai are not absolved in this respect. The features peculiar to these coins are as follows :

One Dollar :	Edges, milled ; Weight : 414.73 grains ; Silver : 880 fine ; Diameter : 38.75 m.m. ; Thickness : 2.66 m.m.
Half Dollar :	Edges, milled ; Weight : 207.49 grains ; Silver : 800 fine ; Diameter : 31.5 m.m. ; Thickness : 2 m.m.
Two-tenths Dollar :	Edges, milled ; Weight : 82.57 grains ; Silver : 700 fine ; Diameter : 22.5 m.m. ; Thickness : 1.66 m.m.
One-tenth Dollar :	Edges, milled ; Weight : 41.09 grains ; Silver 700 fine ; Diameter : 18.5 m.m. ; Thickness : 1.33 m.m.

During the five years 1914-1919—while the Yüan Shih-k'ai dollar battled hard to assert its supremacy, the mints acted on the wise plan of leaving well alone ; but when in 1920 it became apparent that the new dollar had obtained a strong footing in the money market so as to be freely accepted as count and not as weight, changes of dates began to appear and eighth year Type III as well as ninth year Type IV pieces were simultaneously placed into circulation. These showed abundant differences in the positions mentioned above for Type II, and in the case of the eighth year dollar such variations are found also in the legend, especially the character 華. I have succeeded in classifying twenty-two varieties in the eighth year, and four in the ninth year dollars. Four enlargements of the actual characters are shown in one of the plates, showing glaring differences. The ninth year dollar was first minted by the Central mint about the summer of 1920, and when I visited that mint in November of the same year, the Vice-Governor gracefully minted two pieces in my presence for presentation to my collection. These two pieces still have their wire edges.

The eighth year dollar weighs : 413.37 grains ; Silver : 880 fine; Diameter : 38.75 m.m.; Edges : milled ; Thickness : 2.66 m.m. The ninth year dollar weighs : 413.99 grains ; Silver : 880 fine ; Diameter : 38.75 m.m.; Edges : milled ; Thickness : 2.66 m.m. The weights mentioned are averaged from a fair number scaled. During last year the tenth year piece made its appearance, but I have not yet been able to learn from what mint it emerges. So far three varieties are noticeable ; it is the coin shown in Type V.

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Weight : 414.66 grains ; Silver : 880 fine ; Diameter : 38.75 m.m. ; Thickness : 2.5 m.m.; Edges : milled.

In Type VI we find a republican coin bearing the effigy of Yüan Shih-k'ai with a military uniform ; it is generally known in native parlance as "Tai-mao-tzŭ" (帶帽子). It was first issued in 1914, and the mint officials insist that only twenty thousand were made ; they may technically be correct, in this wise, that such was the number put on the market when the coin was originally made ; but I have sufficient grounds to assert that a much larger quantity is in circulation to-day. Very few years ago the price of this coin ruled somewhere about $10.00, but the temptation of obtaining ten dollars for a piece of silver worth intrinsically only one-tenth that value, was probably found irresistible by the powers that be in Squeczeland, and a large quantity of these coins soon flooded the market, with a corresponding decline in its numismatic value to somewhere near $2.00. I have to remark that such values were only for the coin without the name of L. Giorgi near the left epaulet of the late President, coins with the engraver's name on are rarities *hors ligne*. I have succeeded in tracing five clear varieties of this 'tai-mao-tzŭ' piece. No. 1, being the original proof in silver bearing the name of its engraver : L. Giorgi ; Edges : milled ; Weight : 414.53 grains ; Silver : 900 fine ; Diameter : 39 m.m.; Thickness : 2.75 m.m. No. 2, being the piece placed into circulation after the name of the engraver had been eliminated ; Edges : milled ; Weight : 413.45 grains ; Silver : 880 fine ; Diameter : 39 m.m.; Thickness : 2.75 m.m. No. 3, the same piece as No. 2, but the thickness is 3.25 m.m. ; the diameter 39.5 m.m. and the weight 415.53 grains. No. 4 is a proof piece after the engraver's name had been eliminated ; Metal ; Copper ; Edges : milled ; Weight : 406.12 grains ; Diameter : 39.5 m.m.; Thickness : 3 m.m. No. 5 is the same as number four, but, Metal : Brass ; Edges : milled ; Weight : 440.61 grains ; Diameter : 39.25 m.m.; Thickness : 3.25 m.m. The legend on the obverse is : 中華民國共和紀念幣 meaning : Commemorative coin (of the) Chinese Republic.

Coming down to Type VII, what was at one time a republican coin has now been converted into a monarchical piece. When Yüan Shih-k'ai in 1916 made his abortive attempt to create an Inperial throne for himself, being of a temperament imbued with vanity, he had a gold coin prepared by the Tientsin mint bearing an Imperial legend which will be referred to later, but Type VII was not created at that time, indeed, it is a posthumous coin, and although regularly minted, the obverse (or effigy side) of Type VI having been employed, it did not go into actual circula-

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tion, being only prized by collectors and officials. It is essentially a commemorative coin, for which the republican *régime* is responsible for a plethoric production. The legend is 中華帝國, Chung Hwa Ti Kuo or 'Empire of China' placed over the dragon—which, like Pegasus, appears with outstretched wings comfortably indulging in aerostatics, incidentally taking away in his right fore talons Yüan Shih-k'ai's sceptre, and also perhaps all his darts in its left foreclaws, which may, perhaps, have been the cause of the failure of the late President's *coup d'état*. The characters 洪憲紀元 Hung Hsien Chi Yüan are placed below the monster, and mean, "Commencement (of the) Hung Hsien (period)." This obverse was copied from the one of Type IX, the dies of which had been destroyed in Peking, hence a fresh one was engraved. Two varieties: No. 1, Edges: milled; Average weight: 397.40 grains; Silver: 880 fine; Diameter: 38.75 m.m.; Thickness: 2.75 m.m., but it should not be overlooked that it claims to be only a commemorative coin, not "One Dollar." No. 2, the same as No. 1, but the thickness is 3.25 m.m.; the diameter 39 m.m. and the average weight 413.99 grains.

The fruitless endeavours of Yüan Shih-k'ai to establish his Chinese Empire, did not react on silver coins only, but became visible on gold and copper coins as well. In gold a Ten Dollar piece was made, illustrated by Type VIII. As already mentioned it was minted at Tientsin, and besides the legends described for the silver dollar piece of Type VII, it bore the characters 拾圓 (Shih Yüan) reading 'Ten Dollars.' There is no doubt that the coin was made with the deliberate intention that it should be placed in circulation, for which purpose the dies were kept by the mint for future use; in November 1920, when I visited the mint, these dies were placed before my view. However, after the first lot (which was distributed to various officials as souvenirs) was minted, the political horizon became gloomy for Yüan Shih-k'ai and no more were made, at least during the life of the late President. Edges: milled; Average weight: 112.442 grains; Diameter: 21.5 m.m.; Gold: 730 fine; Thickness: 1.5 m.m. The weight given of 112.442 grains represents a very fair average, although it is evident that little care was exercised in preparing the planchets, as a uniformity in weight was not strictly adhered to, the size being the principal consideration; I have met with the two weight extremes of 126.782, and 93.369 grains, certainly revealing gross irregularity. The coins are found in the two different colours of Chinese yellow gold, and American red gold.

The piece shown as Type IX is the original one engraved under the orders of him who plotted to be the future 'His Majesty.'

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This coin was struck under the very close observation of the mint governor, and only very few pieces were made ; they were all sent to Peking accompanied by the dies, which I am informed were destroyed there. Each piece was put up in a neat native satin-lined specially prepared case of Imperial yellow, being that hue with a tendency to orange, measuring $4\frac{1}{16}$ by $4\frac{1}{8}$ by $1\frac{9}{16}$ inches. The few pieces thus encased were presented only to a privileged few of Yüan Shih-k'ai's immediate *entourage*. Both the obverse and reverse dies differ from Type VII, even the cords of the epaulets are in the present case more minutely detailed than in the subsequent copy. Edges : milled ; Average weight : 694.871 grains ; Diameter : 39 m.m. ; Gold : 850 fine ; Thickness : 2.75 m.m. In connection with the unsuccessful attempt above referred to, I have been informed that Yüan Shih-k'ai had also had prepared another gold piece depicting him in the garb of an Emperor in native dress, with the hat the Chinese Emperors wore centuries ago ; but in the absence of more concise information, this rumour is only given here for what it is worth.

It is regrettable that mention should have to be made of certain pieces made with the view of defrauding the public, for the swindler has not been slow to work upon the enthusiasm of numismatists by employing the name of a popular figure in China, on a popular coin. In Type X I illustrate a supposed "coin" in gold which is nothing else but a poor forgery, with a touch of bogus tinge to it ; it is not even minted, and the incisions of the goldsmith are evident. Numismatists are warned to treat this coin with contempt ; such practice is much the more deplorable, when it is known that the production of this bogus piece was not done under the sole supervision of only Chinese. Edges : crudely grained ; Weight : irregular, from 1082.625 to 1117.041 grains ; Diameter : 39 m.m. ; Gold : 900 fine ; Thickness : 5 m.m. But the same parties were not content to rest upon their laurels, and their activities extended to another "coin" purporting to have been produced during the second year of the Chinese Republic (1913), shown as Type XI. It is not even a replica of any Chinese coin legitimately issued, but purely bogus, a chimaera as it were, savouring muchly in its finish of brotherhood with some Austrian coins. The legend on the obverse is 中華民國弐週紀念, Chung Hwa Min Kuo Erh Chou Chi Nien, i.e., Commemoration (of the) Second Anniversary (of the) Chinese Republic (*sic*) above, and below, 金幣 (Chin Pi) meaning : Gold coin. Edges : plain ; Weight : 289.677 grains ; Diameter : 31.25 m.m. ; Gold : 900 fine ; Thickness : 2.5. m.m. The high quality of the gold

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may have been caused by the necessity of requiring a soft metal for the silversmith to work upon.

In contradiction to the two bogus gold deformities just mentioned, there are two more gold coins bearing the effigy of Yüan Shih-k'ai that remain to be mentioned, but these are legitimate productions from the Tientsin mint. I refer to the eighth year $10 and $20 pieces denoted by Types XII and XIII respectively. These two pieces were the net residue of a trial to create a gold currency, which, due to a premature issue, resulted abortively. In the first instance the questions affecting a gold issue were not sufficiently deliberated upon, although the weights of the coins are harmonious as representing an unvarying intrinsic value, and furthermore, a sufficiently appreciable quantity of coins was not made, so that those which appeared were quickly absorbed by numismatists, bankers, curio hunters and others with similar tendencies, which quickly caused their disappearance from public hands. The legend 中華民國八年造 (Chung Hwa Min Kuo Pa Nien Tsao) read: "Made in the eighth year (of the) Chinese Republic." Yüan Shih-k'ai's influence on present Chinese coins is well featured here, as the sole reason of his effigy on the pieces was that this would lend a greatly enhanced prestige to them. Type XII, Edges: milled; Weight: 128.865 grains; Diameter: 22 m.m.; Thickness: 1.75 m.m.; Gold: 850 fine. Type XIII, Edges: milled; Weight: 257.963 grains; Diameter: 26 m.m.; Thickness: 2 m.m.; Gold: 850 fine.

I have already mentioned that the influence of Yüan Shih-k'ai extended also to copper coins. The republican *régime* is responsible for two—one, only a trial piece, shown as Type XIV, and the other, Type XV, went into circulation to the extent, I was informed by an official at Nanking, of about fifty thousand pieces, or say, one to every eight thousand of China's population. The third copper piece illustrated by Type XVI and XVII, gives a reflection of the Chinese mind, in that it anticipated the enthronement of Yüan Shih-k'ai as Emperor under the title of Hung Hsien.

The first of the three is only a proof coin engraved at the Wuchang mint by 王少賢 (Wang Shao Hsien)* and was not adopted, Type XV having been substituted for it on account of the military uniform of Yüan Shih-k'ai not having been considered becoming in the first instance. Edges: plain; Weight: 115.550 grains; Diameter: 28.5 m.m.; Thickness: 1.75 m.m.; Metal: Copper. Type XV is a coin that can yet be fairly obtain-

* Ros, *Op. cit.* p. 10.

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able, but is fast disappearing from public hands; for some unaccountable reason, it is held in high esteem by the Chinese; it was engraved by 朱子芳 (Chu Tzŭ Fang)* at the Wuchang mint. Edges: plain; Average weight: 116.211 grains; Diameter: 28.5 m.m.; Thickness: 1.75 m.m.; Metal: Copper.

In bringing these notes to a conclusion I must refer to the ten-cash bronze pieces denoted Types XVI and XVII turned out by the Changsha mint, as a "Coin commemorative of the change of *régime*" as the legend translates, anticipating the successful seizure of the Imperial Sceptre by Yüan Shih-k'ai, which did not materialize. Although Hunan was not the native province of this Great Man, perhaps local vanity and the desire to curry favour compelled Hunan to claim the lead in most things wherein the new Emperor was concerned. The preparations leading to these coins being made must have begun many months before the bloodless *coup d'état* was publicly projected, for a fairly large number of them were minted, with many retouches to the dies; some coins exist showing the nature of the wear which necessitated those retouches. Besides, several dies also were engraved, the principal difference being the spacing between the words "Hung" and "Shuan," and "Ten" and "Cash" as shown by the type illustrations; the obverse also is a different die, the principal feature being the difference in the two blossoms within the inner circle. This copper coin best typifies the influence of Yüan Shih-k'ai on Chinese coinage, for, notwithstanding the absence of his portrait, the boldness of the legend definitely stating the coin to be one of an imperial rule during the existence of the republic was due solely to the courageous scheming of one of the most prominent personalities in Chinese modern history. Type XVI, Edges: plain; Average weight: 89.048 grains; Diameter: 28 m.m.; Thickness: 1.5 m.m.; Metal: Bronze. Type XVII, Edges: plain; Weight: 90.511 grains; Diameter: 28 m.m.; Thickness: 1.5 m.m.; Metal: Bronze. The size of the thickness given here throughout, is measured at the rims. As far as I have been able to observe, the above description is a complete record of all coins relative to Yüan Shih-k'ai, but should any numismatist know of further varieties, such particulars will be greatly welcome.

* Ros, *Ibid.* p. 10.

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CHINESE DITTIES

BY

E. T. C. WERNER,

H.B.M. CONSUL, FOOCHOW (RETIRED)

(*Continued from p. 31*)

未討親想討親討了親打悔心

When one is unmarried, one longs to be married; when one is married, one repents.

[From Wên Chou, Chêkiang.]

大雨化化下粮米茗漲價小孩要粥喝兩口子就打架

The heavy rain comes pattering down. Corn, rice, and tea rise in price. The children want their porridge; husband and wife quarrel.

[From Fêng T'ien. In that province, in the 7th and 8th moons, the price of rice, etc., depends upon the rainfall. Cf. 窮吵餓鬧(discord)柴米夫妻(harmony). 化化 is the onomatopœic sound of heavy rain. It has here the fourth tone, but in Peking 花花 in the first tone is used.]

黏	窩	來	到	多	苦	咱	唧	小
糕	窩	了	你	會	熬	娘	唧	螞
	喫	蒸	爹	熬	着	們	叫	蚱

Little grasshopper! chirping away! We, mother and child, are worried with our troubles. [But] we must endure them until your father comes [when we] will have steamed cakes and dumplings to eat [lit., steam cakes and eat dumplings.]

[From Chi Hsien, Chihli. The husband has gone out to trade; the mother leads the child to the field where she works,

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and sings this ditty to comfort herself and enjoin patience until the father returns with the food. 窩窩 are made of maize; 黏糕 contain beans and dates, or if plain are eaten with sugar. 熬=忍耐. "Little grasshopper" refers to the restless child.]

做 與 了 銀 量 我 我 晌 青
賠 小 賬 錢 賣 不 爹 叮 石
枋 奴 不 還 的 商 賣 噹 頭

Piece of granite! clinking *ting-tang!* My father sold me without consulting me. The money he acquired by selling me paid off his debts and was not appropriated for buying anything for my dowry.

[The first six characters are an introductory humming, referring to the father's hard nature. 賠枋, to complete the house, by providing the newly-wedded wife, according to custom, with the service of waiting-maids, etc. 枋 should be 房. 陪房 is the same expression as 陪嫁 in the South. 枋 originally 柄 read by some 方, which is very close to the southern sound of 房. This and the two following ditties are from S.E. Shansi.]

言 惱 婆 膏 扮 煎 不 心 娘 顛 炭
喘 的 公 問 打 就 夠 喜 家 倒 鍬
不 婆 公 扮 打 鍋 歡 叫 安 把

A charcoal shovel curved the wrong way [is useless.] When her mother invited her she was so glad that, without waiting till the pot boiled, she dressed herself, and only when quite ready did she ask her parents-in-law ['s permission;] so that they were speechless with anger [lit., speechless and panting.]

[The introductory sentence, indicating the uselessness of a convex shovel, alludes to the incompatibility of the wife in her parents-in-law's home.]

嗜 家 嚐 人 大 淨 婆 人 地 人 候 奶 吃 氣 娘 葉 白
叫 的 叫 家 嗜 人 堂 家 嗜 家 公 長 的 强 生 葉 菜
「他」娃 媽 的 叫 家 嚐 的 播 的 帶 大 親 小 我 黃 撲
子 人 媽 大 的 抹 黴 白 脚 婆 侍 娘 着 不 我 地

Cabbage leaves dropped on the ground become yellow. It was unfortunate that my mother gave birth to me. When I was a baby she nursed me. When I grew up I waited on my

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parents-in-law. I swept their floors clean, and poured libations in the halls of their ancestors. I even called my husband's father papa and his mother mama, [but was only allowed to] call their baby "he!"

[The introductory sentence alludes to the dislike for or ill-treatment of daughters-in-law by their parents-in-law. The daughter-in-law in the present case contrasts the treatment received by her from her own mother and her parents-in-law respectively in spite of her filial conduct to the latter and loyalty to her husband. Though she used respectful forms of address to them she was not even allowed to address their child as an equal. 抹 has the local sound 茗 *ning;* Manchus and Mongols say *tsa-mo.* 大 has here the meaning 父, father.]

總	來	閨	泡	起	咧	都	女	尾	牛	鳴	雞	明
兒	紡	女	糞	來	小	該	小	咧	擺	咧	打	咧
	个	起	兒	拾	子	起	子	閨	了	老	了	小

It is dawn! The cock has crowed. The old ox has whisked his tail. The girls and boys must all get up. When the boys get up they collect dung; when the girls get up they weave tassels.

[From An P'ing, Chihli. Enjoins early rising. 糞 is probably dung for fuel. The ox whisks his tail as a sign that he is going to start work.]

要爱多慢慢挪要爱少滿山跑

If you desire [to collect] many, shift slowly. If you desire only a few, run all over the hill.

Motto: *festina lente.* Sung by youngsters when picking flowers, fruit, herbs, etc., on the hills. From Chao-yüan, P'êng-lai, Huang Hsien and other places in Shantung.]

淚	口	酒	俙	弟	無	姐	有	客	沒	空	也	心	年
流	目	杯	貧	朋	挪	妹	借	村	有	空	作	愴	又
面	計	飲	把	友	借	有	錢	中	賒	市	年	愴	將
酸	連	一	起	嫌	兄	錢	人	沒	布	上	只	無	至

The year is again nearing its end, and my heart throbs sadly. I have no means to meet the expenses at the end of the year,

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being quite "broke." In the city [lit., street] there is no arranger of credit for buying cloth for making clothes; in my native village there is no money-lender. My sisters have money, but refuse to lend it; my brothers and friends disdain me for my extreme poverty. I raise my glass and take a drink of wine. [As these painful] thoughts [become intolerable I lift my] eyes, and the tears streaming down my face [show the] sadness [of my heart.]

[From Wên-ch'ang Hsien, Shantung.]

還 明 小 上 眉 兒 帚 翦 用 兒 落 背 春
笑 掃 紅 筒 竿 指 紙 紙 若 咒 可 晴 雨
阿 晴 衣 娘 頭 血 雲 人 得 罵 憐 繁 纏
儂 無 這 濕 幾 點 梯 紙 紅 曾 生 華 綿
癡 衛 分 透 繫 脣 女 箕 閨 無 驚 零 不

The incessant Spring rain refuses to lift. What a pity that this fine season should be wasted! The oriole utters maledictions, yet without effect. There is nothing for it but for the young girls to cut out a paper man, paper broom and dust-basket, and a paper "cloud-ladder." With blood from their fingers they colour the lips and eyebrows and binding [the paper figures] onto a pole [hang them out of the window.] [But all that happens is that] they all get their little red clothes saturated; thus showing that the rain cannot be stopped by this means; and all laugh at A-nung for her simplicity!

[From the rainy districts of Southern Kuangtung. A-nung is used as a generic term for young girls. The oriole usually pipes cheerfully, but the rain damps even his high spirits.]

門子要緊火要緊養活閨女脚要緊

The door is important; fire is important; in the bringing-up of girls their feet are important.

[This and the following eleven are from the Chao-yüan district of Shantung. Care of the door is important on account of thieves, of fire for fear of destruction, and the size of girls' feet, because they should be brought up decently and not be "gadders": one of the reasons alleged for the practice of compressing women's feet.]

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南山頂上草一棵爲人不說兩老婆說的多了仗光打仗打起仗有大心大的打的哈哈有哈哈有待把大的年的小數的多來鬧哈哈有待把小的心來的待的把脂擦粉的來待我大的滿的兒來哄我膝脂打點膝脂擦粉打兒的小的一齊打滿的家的孩子亂吵多居鄰的房小的衙打不笑話我

At the top of South Hill there is a blade of grass. A man should not have two wives. If he has several they only fight. And when they have started fighting they make a ridiculous hubbub. But if I think of beating my principal wife, she has been too many years in my home; and if I think of beating my concubine, she makes herself so charming to me with her paint and powder. If I beat both wife and concubine, all the children of the house will make an uproar. But if both wife and concubine are not beaten, the neighbours opposite and on each side will deride me [for not being able to manage my females].

[The introductory phrase refers to one man, the husband, as contrasted with the relatively large number of wife and concubines. The last 多 = 都.]

富人死了妻勉當拆洗衣窮人死了妻塌了上天梯

When the wife in a rich family dies, it [re-marriage] is as easy as changing one's linen; when the wife in a poor family dies, it is as if the ladder of heaven had fallen down.

[勉 should be 檔. 檔當 = 當作 = 如同. If the ladder of heaven has fallen down mounting thereto is difficult.]

有女嫁郎夜夜守空房朝朝書帶雲遮要去到個娘小婆

A girl should not be married to a student; day and night she will live alone. Even if he should reach some lofty position he will only come back with a concubine.

[This and the preceding ditty refer to the low estimation in which women were held by the Chinese.]

貴人吃貴物莊戶孫吃豆腐

Fine people eat fine things; the descendants of the rustic eat bean-curd.

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[Bean-curd, in villages, is a cheap food. 孫 is difficult to explain ; perhaps it is used with a derisory meaning such as 猢猻!]

有錢的王八坐上席無錢的君子受鼈的氣

A moneyed bastard sits in the stalls ; but a poor gentleman suffers the bastard's scorn.

[鼈 is the freshwater turtle ; here used for 忘八 or 王八, turtle ('s egg)=bastard.]

是個碗兒大其盅當了和尚會念經兒當了婆婆會弄聲兒

If it is a bowl [for rice] it must be bigger than a wine-cup ; [similarly] when a man is a priest he is [naturally] able to recite prayers ; [so also] when a woman is a wife she cannot but cause a noise.

[The meaning of 大其盅 is obscure. 盅 is a covered cup for wine. The noise referred to is caused by the husband's mother teaching her daughter-in-law her duties.]

三輩不念書必定出個驢待要出大驢還得念書

If for three generations [a family] does not study it will certainly produce a donkey ; but even if it produce a big donkey it is still necessary for it to study.

[驢 or 馿 here read *lu* to rhyme. A small donkey, *sc.* stupid son, is useless ; even a big donkey is insufficiently useful from the intellectual point of view.]

能吃能幹眞是好漢能吃不能幹是個王八蛋

If able to eat and manage his business he is really a good man ; if able to eat but unable to manage his business he is a bastard !

[" Able to eat " means to eat much, and so, according to Chinese ideas, have much strength and consequently ability to make money !]

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七天一个禮拜日門口掛上五色旗先學鬼子叫後學驴蹄蹄

In every seven days there is one Sunday. [On that day] we hang the five-coloured flag out over the door. First we learn the foreign devil's noise, and afterwards [to wear] the donkey's raised hoofs.

[A hit at Western learning and fashions. "Noise" means language. A donkey is stupid and his hoofs, raised at the instep, are like the "foreign devil's" boots, not level with the ground like the sole of the Chinese shoe.]

一 [我 子 瞪 笑 見 孔 進 畢
臂 駛 路 瞪 顏 哈 子 聖 業
尿 他 說 眼 淵 哈 一 廟 生

The graduate enters the temple of the Sage. When Confucius sees him he laughs "Ha! Ha!" Yen Yüan stares. Tzŭ Lu says:" I will drive him away . . ."

[The ending is neither dignified, classical, nor worthy of one of the principal disciples of Confucius, and is best left untranslated, but the tyro in Chinese translation (for whom these annotations are chiefly intended) must be warned against rendering the 尿 as coming from Tzŭ Lu. The following version is less objectionable.]

暴 聖 一 笑 的 座 顏 眼 脚 廟 台 下 [實 在
業 廟 見 那 你 不 淵 子 蹬 台 下 [在
生 孔 哈 科 我 知 瞪 路 蹬 下 [不
進 子 哈 中 怎 道] 瞪 加 在 [要
聖 哈 哈 哈 的 你 瞪 子 蹬 台 下 [臉]

The graduate enters the temple of the Sage. When Confucius sees him he laughs "Ha! Ha! I can easily tell where *you* graduated!" Yen Yüan stares. Tzŭ Lu "lets out" with his foot and kicks him out of the temple [saying:] "Really you are without any sense of shame!"

[Another version of the preceding ditty.]

了好頭禿了跑統宣駛開要頭禿朝了回統宣

When Hsüan T'ung returned to the throne the baldheads were to be beheaded. When Hsüan T'ung took to his heels the baldheads recovered.

["Baldheads": those who had cut off their queues on the overthrow of the Manchu dynasty.]

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喝湯喝水沒骨壯喫魚喫肉稻床棒

Drinking soup or water cannot bring strength; eating fish or meat make one "pot-bellied."

[Current in Wu Hsi, Kiangsu. 稻床 is an agricultural implement, used in South China, which bulges in its lower part. 喝 in the south and west has approximately the sound of 哈.]

轎子來轎子來豎頭棺材

"A sedan-chair is coming! A sedan-chair is coming!" "Behold! a coffin!"

[Also from Wu Hsi. The streets in the towns of that district are narrow and the passengers crowded together. Those who travel by sedan-chair are more numerous than in most other places. The bearer in front has to keep on calling out: "A sedan-chair is coming!" to get the foot-passengers to let it pass. The latter resent this and retaliate by calling the sedan-chair a coffin, for which people must always give way. 子 is to be read here as 則, the sound given to it colloquially.]

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TWO ART OBJECTS

FROM THE

COLLECTION OF R. D. ABRAHAM, ESQ.

Sung Jug with Handle and Short Spout, Decorated in enamel colours. Height 7½ inches.—There is nothing remarkable about the modelling of this jug in buff clay. The spout is unusually short and the mouth is funnel shaped. Probably it was modelled on purely utilitarian grounds.

But there is something remarkable about the decoration, which is in heavy enamels over the glaze; the flower resembling a chrysanthemum is in dark brown and the leaves in 'jade' green, the whole over a dark yellowish glaze. The treatment of the flower and leaves is best left to the reader to determine, as it can be clearly seen in the reproduction. Parallel red lines, under-glaze, are found in the upper and lower portions of the piece.

The decoration is effective, the bright green leaves forming a delightful contrast to the dark brown flower. Surely this form of decoration must have been the forerunner of the highly decorated enamelled wares of later times.

Sung Porcelain Tripod, Light Blue Glaze. Height 4¾ inches.—A specimen of Sung Porcelain in hard white ware, resonant when struck and translucent when held to the light, is shown here. The tripod is beautiful in shape, the balance and modelling striking. The glaze is unique, being of a light blue colour, slightly deeper in parts, and actually reminding one of the "blue of the sky after rain"; the glaze runs down the feet of the tripod and forms below it a bullet-headed mass of bluish glass on which the feet rest. This incense burner was discovered by a farmer in the Tai Hu district of Soochow; while digging in a field he struck something hard which proved to be the top of a grave vault. When discovered the incense burner was standing on a plate of Tu Ting ware of the Sung period and facing an image of stone. The incense burner (and dish) was covered with sandy earth incrustations (a common feature on excavated ware) which was removed with great difficulty. It was a custom for widows to place an incense burner on a dish facing an image in the vault on the left side of the husband's tomb.

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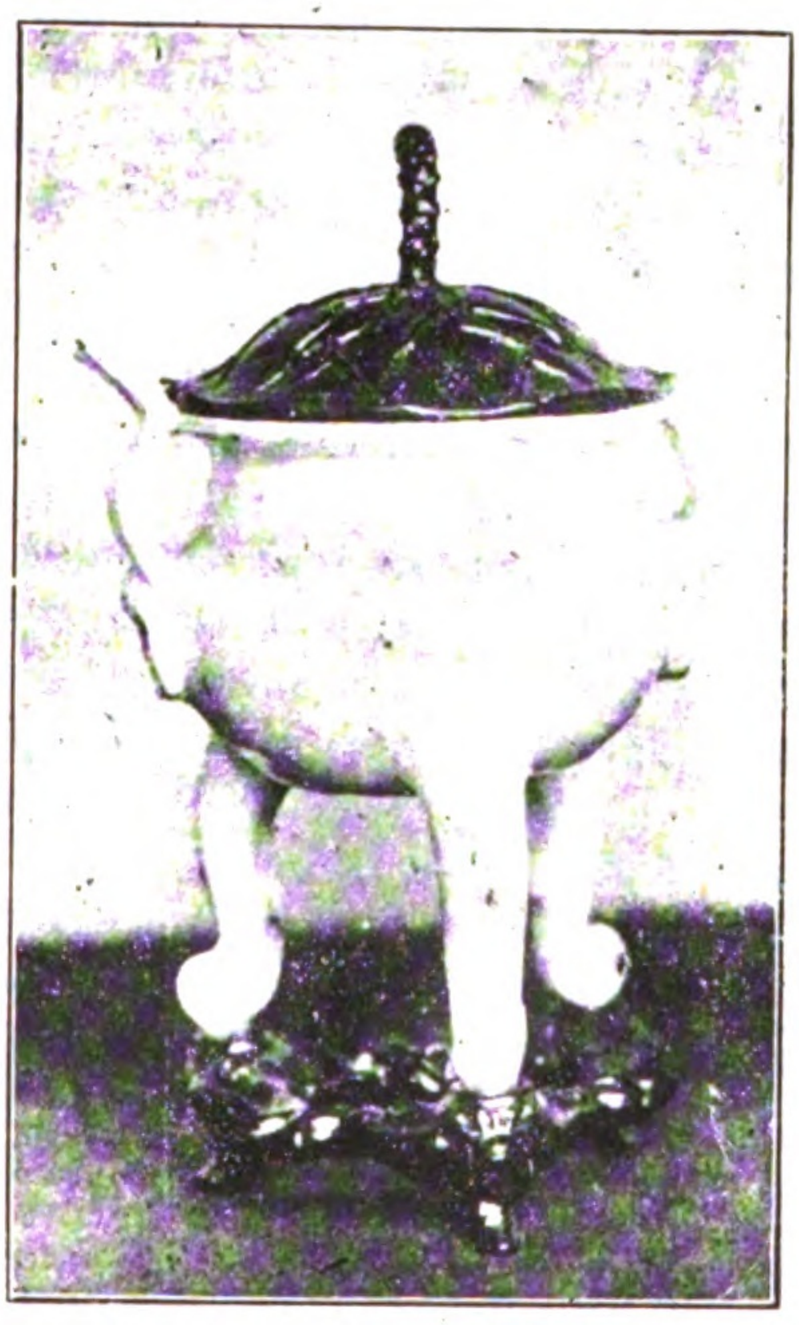
SUNG JUG WITH HANDLE AND SHORT SPOUT, DECORATED IN ENAMEL COLOURS. HEIGHT 7½ INCHES.



SUNG PORCELAIN TRIPOD LIGHT BLUE GLAZE.
HEIGHT 4¾ INCHES.

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SOME ELEMENTS IN THE CHINESE RENAISSANCE *

By

PH. DE VARGAS, Docteur ès Lettres

I do not know who gave the foreign name "Renaissance" to the present intellectual and social transformation of China. Probably Mr. Liang Ch'i-ch'ao 梁啓超 was the first to apply that term to a period of China's history, but what he calls Renaissance 文藝復興時代 is the whole of the Manchu period. About 1902 in a series of articles on "The Evolution of Chinese Learning" 中國學術思想變遷之大勢 (published in the 新民叢報) he wrote: "This period of over two hundred years can be called China's Renaissance . . . But its growth is not at an end . . . it is now sprouting forth abundantly . . . giving great hopes for the future of our intellectual life."

The present reforming phase, which foreigners generally connect with the so-called Student Movement of the last few years, might at its beginning have been very properly called "The Hsin Ch'ing Nien 新青年 (*i.e.*, New Youth) Movement" or the "La Jeunesse Movement" from the double title of the magazine which was its chief inspirer. Soon a new magazine promoting the same ideas called itself "The New Tide" 新潮 and took as its European title "The Renaissance." Perhaps it was from this magazine that the expression "the Chinese Renaissance" arose and became current among foreign friends of China. In Chinese the terms in most general use are "the New Thought Tide" 新思潮 or, more comprehensively, "the New Civilization Movement" 新文化運動.

Now when the French word Renaissance was applied to the present developments in China, it was because of an association

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* A paper read before the Wên Yu Hui 文友會, Peking, February 15, 1922.

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of ideas with the European Renaissance of the 15th and 16th centuries. Probably something like this was in people's minds: Just as civilization, which had been dormant through the Dark Ages, awoke again in the 15th century in Europe, so in China, after centuries of sleep and conservatism, civilization is now resuming its onward march. The parallel, when stated in those general terms, is evidently true. But may we carry the comparison further?

If we do, we may be misled by the usual acceptation of the term Renaissance. To the question: *What* was reborn in the 15th century? the traditional answer is: Classical (*i.e.*, mainly Greek) art and literature. "Renaissance" is thus taken to designate the discovery, restoration and imitation of antique art and literature.

When the same term is applied to China, shall it mean that China in its turn is conquered by Greek ideals, of course in their modern European-American form? Some such idea is likely to be deposited at the back of our minds by the frequent use of the expression "the Chinese Renaissance." For in a movement which is so largely a protest against the past it would be difficult to see a return to China's own classics. So we run the risk of drifting into the notion, rather pleasing to foreign minds, that the Chinese Renaissance is simply the discovery and imitation by China of the Greco-European civilization.

But is the traditional conception of the European Renaissance correct? were the 15th and 16th centuries essentially a revival and an imitation of classical culture?

I. Four Constituent Factors of the European Renaissance.

There is no doubt that the decisive impetus to the movement was given by Greek influences, both modern, through the scholars driven from Constantinople by the Turks, and ancient, through the manuscripts those exiles brought with them, and the works of art disinterred in Italy. But I believe that this resurrection of antiquity was given by the men of the Renaissance themselves a much greater share in the merit of having produced the movement than it really deserved. For that age had not yet learned our idea of progress, which is really a 19th century conception. As Confucius had looked to Yao and Shun for his ideal government and also for a sanction of his teachings; as, through the Middle Ages, German kings and Catholic popes had their imaginations haunted by the Roman Empire and justified their ambitions by that great memory, so the innovators of the 15th and 16th centuries chose their ideal in the past and found a justification of the Revolution which they carried out, in the formula of the

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return to pristine purity, whether of fine arts, literature or religion.

In fact when we look back, in the perspective of centuries, to that wonderful period of the golden youth of Europe, our chief impression is how utterly *different* it was, how far from being a copy of the classical age it pretended to revive. And no wonder: the very artists who were able to recognize the value of Greek art were also able to create original beauty; the writers who were enthusiastic admirers of Plato and Cicero became fired with the ambition to do for their own languages what those men had done for theirs; the biblical scholars who were not afraid to push aside the ecclesiastical structures of centuries in order to get at the pure essence of Christianity, were not likely to limit themselves to a pale and slavish imitation of the Apostolic Church. The recognition of classical antiquity as a model worthy to be imitated, necessarily implied a previous awakening of taste, the rise of a discriminating spirit, able to discern the best in civilization. Environment counts for much, but we should not attribute to it more than it can carry. Surely there was in the European Renaissance more than the effect of the fall of Constantinople, more than a result from the unearthing of some Roman statues. Like a tree which has been growing only twigs and leaves for many years, when its time has come, bursts into a glorious bloom, so the new races of Europe, the heirs of the rugged energies of the Kelts and the Teutons, rich with an accumulation of mental and moral strength gathered through ages of life at low tension and near to nature, came of age, overflowing with intellectual vigour, a keen sense for beauty, fearless enterprise and unconquerable will power. The artistic and literary flowering was only a part of this surging tide. Inventions, which broke down all sorts of barriers; discoveries of new continents and of a new universe; a new welling up of the spirit of Christ, adapting the Church to the new need of the age; bold advances in science and in philosophy; finally a sweeping political revolution, spreading from England to America, back to France, and active until our day, all these were simply the different phases of the new intensity of life which was given to the European race. Among the chief aspects of life which were radically changed we should mention language and literature: the rise of national tongues to the dignity of literary languages made minds free from their subservience to the traditional Latin forms and enabled them to express their new life in new terms. One of the important results of the development of national literary languages was to prepare the advent of democracy, through the popularization of knowledge,

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and of nationalism, by fostering a sense of unity among those having the same speech and the same literature.

Although I should give by far the greatest importance, among the elements of the Renaissance, to the ripening native genius of the European race, and the second place to the start given by the discovery of the classics, I do not want to minimize the value of the slow civilizing process which Europe had undergone through the Middle Ages. Even the brightest young man will not react very profitably to the best University education, unless he has had some preparatory training. It took one thousand years for the Germanic peoples to advance from the barbarian stage of civilization which was theirs at the time of their first inroads into the Roman Empire, to the point where their possibilities had sufficiently developed to produce a civilization of the first rank. What we may call the preceptor of Europe's childhood happened to be the same civilization the full beauty of which was revealed to its young manhood, namely Hebraic-Hellenic culture; only, during the dark ages it came in an indirect and feeble form: partly through the Arabs, who had picked up in the Levant the remains of Hellenistic culture, and transmitted it to the barbaric Europeans; mostly through the Christian Church, which did a two-fold work. It kept up in a precarious but effective way the tradition of Greco-Roman learning by its emphasis on the education of the clergy and by maintaining literary studies in the monasteries. This educational work of the Church, allied to Arabic influences, led to the genuinely scientific life of the 13th century which expressed itself in the great universities and took the form of scholasticism, the value of which as an intellectual discipline is being more and more recognized nowadays. The second and probably greater contribution of the Christian Church was the social education it gave to the barbarians. It taught them, however imperfectly, to work, to practise agriculture, to moderate their innate combativeness, to co-operate, to recognize the value of ideals. The Church literally spent itself in mixing with the social life of the Middle Ages; it wore itself out in the process. But the work was worth the while.

I am tempted to add a fourth determining factor, which however could hardly count as one of the first rank. The disorderly mass of Teutonic barbarians had to become a Europe conscious of itself before it could develop a characteristic civilization. This was done under the influence of the repeated attacks from the Orient. The eastern boundary of the Aryan peoples, which in Alexander's time had been at the Pamir, had advanced westwards;

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one after another, the Huns, the Arabs, the Mongols and the Turks had pushed far into Europe. In the Crusades, the first common attempt to stay the progress of the Turks, Europeans became conscious of their unity and of the distinctive character of their culture. And we should notice that the century after 1453, which was the acme of the Renaissance, was also the time of the hardest struggle against the Turks. How real that danger was thought to be is shown for example in the exhortations contained in Luther's writings to steadfastness in the faith in the case of the conquest of Germany by the Turks. The fall of Constantinople has as much, if not more, historical value, in symbolizing the onslaught of the East against the West, as it has in dating the reappearance of the old Greek learning. As Greek civilization did not flourish before the Persian attacks had created a national consciousness, so it was under the steady pressure of the East that the European peoples reached the self-consciousness necessary to a powerful outburst of civilization.

I would then distinguish four elements, or determining factors, in the European Renaissance. I shall name them again in their chronological order:

1st, the *stuff* of which the new civilization was made, *i.e.*, the native mental and moral vigour of the Keltic-Teutonic peoples arrived at their bloom.

2nd, the *preceptor* of barbaric Europe's youth, *i.e.*, the Hebraic-Hellenic teaching given mainly by the Church, with emphasis on moral and religious lines.

3rd, the *determiner of the consciousness* of the new Europe, *i.e.* the attacks of Oriental peoples.

4th, the *starter* of the new civilization, *i.e.*, the impact of the Hebraic-Hellenic culture in its rediscovered freshness and glory.

It would be interesting to test the value of this analysis by applying it to several of the civilizations of the world, such as the Roman—and to try and find a cause for the lack of originality of many phases in it—or the Russian Renaissance which started in the 19th century and is going on under our eyes. But I shall limit myself to applying this proposed analysis to the formation of the present intellectual and social order in China.

II. Four Constituent Factors of the Chinese Renaissance.

While I was enumerating the four determining factors of the transformation of the European civilization, you will have seen at once four corresponding elements in the Chinese Renaissance.

The *stuff* of the new civilization is the mental and moral man-power of the Chinese people.

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The *preceptor* is the indigenous scientific scholarship which has been developing quietly during the last three centuries.

The *determiner of the* new Chinese *consciousness* is the aggressive West.

And the *starter* is Western civilization, its technique, government, philosophy and religion.

You will notice that while in Europe the starter was simply a more perfect form of the Hebraic-Hellenic civilization which had been the preceptor of infant Europe, and had practically no connection with the hostile East, in China the starter is the civilization of the West, *i.e.*, of the obnoxious determiner of consciousness himself, and in no apparent connection with the indigenous preceptor. From this observation we might deduce that the development of the new civilization is bound to be slow, since the starter is absolutely foreign, but that as a compensation the new culture is likely to be very original. But such deductions can hardly be part of a scientific treatment. They would be valuable indeed as an inspiration, but only if made by a great moral leader with a far-reaching vision and a big heart. For our part we shall content ourselves with the use of the historical method and by its aid analyse a little further these four elements in the Chinese Renaissance.

1. *The Stuff of the New Civilization : the Chinese People.*— This, the most important element, is also the most mysterious. Who can say with what possibilities the Chinese race is pregnant ? Here scientific investigation is practically powerless ; it cannot penetrate to the depths where life is preparing the harvest of the future.

But we can at least meet one objection which might be made to having faith in the heredity of the Chinese people, namely, that it is an old, exhausted race with a time-worn culture.

As a matter of fact, the term " old " applied to the Chinese civilization of, say, the last century is misleading. When we speak of an old civilization, we think of it as advanced in decay. But a comparison of China's history with that of the several stages of civilization in Western Asia and Europe will show that China's civilization is not old in that sense, but in the sense of being relatively quite *primitive* still. The vast majority of the Chinese are now as they have been for more than twenty centuries, in a rudimentary stage of civilization. To mention only two examples : The use of money and credit which is responsible for the intense development of several civilizations and also for their consequent rotting and collapsing, has always been limited in China to its simplest forms, prior to very recent times.

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China has also been spared the strain of the increasing complexity of social ties which have in the West given to the State an almost unbearable hold on the life of the individuals and of the smaller social groups ; in China primary importance has always remained with the most primitive social group : the family. So the millions of Chinese farmers, not having undergone the wear and tear of an intense, highly organized civilization, have retained a wonderful freshness. If we remember what a Fountain of youth for the European race one or two centuries of life in the wilds and the farms of America have proved to be, we may well be thrilled when trying to imagine the untold resources in China of souls left fallow as it were since the beginning of the world, the untouched reserves of psychic energy which may soon be ready to spring forth into this new and needy world of ours.

Not only has the past civilization of China left untapped the resources of practically all of the old Chinese race, but we may say that the present Chinese people are largely a new race, as different from the original one of Confucius' time as modern Europeans are from the Greeks and the Romans. The influx of new blood from the nomadic peoples surrounding China has been continuous. In this respect Chinese history is similar to that of Babylon, where invasions of nomads from the desert repeatedly renewed the population and the ways of life. In the vigorous descendance of the sons of the Northern and Western deserts, China possesses a fresh supply of first rate human material.

2. *The Preceptor : the Scholarship of the Ch'ing Period.*— Under the T'ang dynasty, China had given to the world one of its most brilliant civilizations. The movement of thought slackened considerably under the Sung and the Ming. Under the influence of Buddhism, the metaphysical possibilities of Confucianism were developed and Chu Hsi gave to China a dogmatic orthodoxy ; the intuitive nature of knowledge was emphasized more and more, objective knowledge was despised and a subjective rationalism (理學) triumphed. Wang Yang Ming is the most famous of these so-called rationalists. The conquest of China by the Mongols destroyed much of the intellectual life of the country ; but the native dynasty of the Ming was possibly still more harmful by imposing, through its strict regulation for official examinations, traditionalism and respect for the form, at the expense of the content, of thought.

The defeat of China by the Manchus completed the discredit of a doctrine which was of no avail to the country in its time of danger ; and there was a reaction against that exaggerated individualism and those abstract speculations. So throughout the

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Manchu régime, generations of scholars, who for the most part did not want to take official service under the foreign oppressors, worked at establishing a renewed learning; they refrained from metaphysics and devoted themselves to objective research. They protested against what they considered to be a misinterpretation of Confucianism by the Sung and the Ming scholars, and they set to work at a truly scientific study of the classical doctrine. They brought to a high degree of perfection classical philology (經學) and textual criticism (校勘). They made thoroughly scientific investigations of the forms and the meanings of characters (小學) and of the evolution of Chinese phonetics (音韵). They reconstituted the texts of lost authors by gathering together their fragments from encyclopedias and other works quoting them (輯逸). As an example, of their work in textual criticism, I may mention Yen Je-chü's (閻若璩) demonstration in his 尚書古文疏證 that out of the fifty-eight chapters of the Shu Ching, the classical "Book of History," traditionally said to have been compiled by Confucius, only twenty-eight chapters were part of the classic by the end of the Han dynasty, leaving undecided how many of those twenty-eight could be dated as far back as the Chou dynasty. Because of their rejection of Sung scholarship and their return to older authorities, those men are known as "the Han scholars" (漢學派). They developed not only philological sciences, but also the study of laws and institutions (典章制度), of history (史學), of Chinese archæology (金石), of mathematics and astronomy (天算) and of hydrography (水地).

This spirit of inquiry developed quietly among a small élite of the real scholars of the Ch'ing dynasty and did not become powerful and popular enough to sweep the whole country. But it created an atmosphere of genuine scientific earnestness, and so laid sure foundations for the present movement which is also essentially a movement of learning, and critical. The most advanced Chinese scholars of to-day are interested in applying the newly learnt Western methods of literary and historical criticism to ancient Chinese literature, philosophy and history. On that account, there is a probability of good intelligence between the older and the newer scholars. Mr. Liang Ch'i-ch'ao who is a true product of the scientific movement of the Ch'ing dynasty and the most prominent of its living representatives, has come into full sympathy with the work of the reformers, and has adopted the most modern methods. I shall speak later of his works, but I should mention here his "Chinese Learning under the Ch'ing dynasty" (清代學術概論), which is the authority for the subject of this paragraph. One thing which impresses the for-

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eign reader of this history is Mr. Liang's affirmation that the worth of the Ch'ing writers is wholly scientific and not literary. He condemns the literary production of the Manchu period (including his own non-scientific writings, in spite of their huge popularity). As to the poems of Manchu emperors which so many foreigners are led to believe were masterpieces, they are not even honoured with a mention.

3. *The Determiner of Consciousness: the Aggressive West.*— The old form of national consciousness which certainly was very strong in China became by the nature of the case a consciousness of isolation and superiority, especially after the ruin of Buddhism in India had broken the relations with that country. *That* sort of national consciousness is not conducive to progress.

It took the persistent hammer blows of the European nations to destroy that sense of self-sufficiency based for a large part on ignorance, and to create in its place a new national consciousness in which China feels herself as a part of a greater whole, not alone and yet distinct from the other nations.

Historical circumstances have given to this new national consciousness a character of humility which is worthy of notice. China has had to recognize that she had met her superiors in some respects. This has greatly increased her receptivity and intensified her will to learn. We shall realize the value of this fact if we remember how the Romans, so proud of their superiority over the Greeks, never could quite get over the cheapening of Greek culture which those circumstances implied, and how they were satisfied with having Greek learning imparted through the slave pedagogues in their households.

A proper awakening of consciousness is necessarily a rather long process. There are bound to be some miscarried and useless attempts: such was the Boxer upheaval.

It is rather remarkable that the work which the repeated attacks of European imperialism had not brought to a fully successful issue, was completed not by a Western power, but by Japan. Naturally the Chinese people would be much more sensitive to pressure from such a close neighbour. The service that Japan has rendered to China in awakening her public spirit cannot be easily grasped while the animosity which necessarily results from the process is still continuing.

But although it was through Japan that these last stinging attacks were made, still it was the West which was acting in an indirect way: Western warships, Western guns, Western diplomacy, imperialism of the Western type.

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4. *The Starter: Modern Western Civilization.*—This is to foreign eyes the most obvious element in the preliminaries of the present renewal of Chinese civilization; it has been often and very fully treated. Here I shall simply trace five steps in the progressive impact of Western culture.

First Step.—The defeats at the hands of the English and French compelled the Chinese Government to recognize the necessity of borrowing from their enemies' armoury weapons wherewith to resist them. So, for the safeguard of the national existence in its foreign relations, China made a start in Western subjects with the study of military and naval methods and of international law.

In order to establish arsenals and to build a navy, it was necessary to have men familiar with physics, chemistry, metallurgy and other Western technical sciences. In 1869 a mechanical school was established in connection with the Arsenal at Shanghai and a naval School in Foochow. In 1875 Li Hung-chang, then Viceroy of Chihli, advocated the introduction of physical sciences among the subjects for the official examinations, and in 1887, as a result of the French war, the Government finally followed the suggestion. Gradually the value of Western mechanical, technical sciences came to be undisputedly recognized.

As naval and land battles compelled China to take up Western mechanical subjects, so the diplomatic attacks of foreign nations forced the Government to start the study of that mysterious International Law, for the violations of which they were being so savagely punished. In 1864 Prince K'ung appointed a commission which assisted Dr. W. A. P. Martin in the preparation of a Chinese edition of Wheaton's "Elements of International Law." Interpreters having to be trained to deal with the increased diplomatic intercourse imposed by the foreign powers, the T'ung Wên Kuan (同文館) was opened in Peking in 1862 as the first Government establishment for the study of foreign languages. This T'ung Wên Kuan later became the Imperial University.

Second Step.—Soon many besides the Government came to a gradual realization of the practical value of the material features in Western civilization, especially of the mechanical contrivances invented by the foreign devils (a name which involved a certain respect for their cleverness). This popular adoption of the material things in Western civilization extended very far, ranging from mines and railways to Lancashire cloth, matches, petrol, and ultimately to hats and shoes (which seems

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to be as far as the adoption of Western clothing will go for a good while).

What is the cultural value of this absorption of Western features by the merchants, the industrialists and the common people? It is hard to say. The popularity of Western manufactures could very well combine itself with an utter estrangement from the essential elements of Western civilization. When the Europeans took tobacco-smoking from the Red Indians, or tea-drinking from the Chinese, they certainly did not mean thereby to recognize the value of the primitive American and of the Chinese civilizations.

Third Step.—The Sino-Japanese war proved that the adoption of foreign mechanical implements for the army and the navy had been too superficial a reform: more important than the guns were the men behind them; a new type of mind was necessary to cope with the aggressive foreigner, and its training necessitated a complete transformation of the educational system, similar to the radical change effected by Japan. The new type of school which had made Japan victorious was represented in China only by a few Government schools, but they were supplemented by quite a number of missionary schools which, beginning soon after the treaty of Nanking had opened China, had done the pioneer work in the introduction of a more or less complete Western type of education. These Christian schools had not attracted much interest so far, but they were overcrowded within eighteen months of the close of the war with Japan. So were the few modern schools under Government or private control. Then Nanyang College, Peiyang University and the University in Peking were thoroughly reorganized.

It was at this juncture that the literati became intensely and earnestly interested: the fundamental issue of education being reached, the fight for and against the introduction of Western culture was to begin in real earnest. The great scholar K'ang Yu-wei (康有爲), his most prominent disciple Liang Ch'i-ch'ao (梁啓超), with others, started a resolute effort for the radical transformation of the educational system. In 1898 they found a willing disciple in the Emperor Kuang Hsü himself, and a party of influential officials ready to back them. The Empress Dowager Tz'ŭ Hsi, helped by Yüan Shih-k'ai, defeated the reform for a time, but her reaction led to such a disastrous result in the Boxer catastrophe that the Empress and Yüan Shih-k'ai themselves had to take the lead in the reform, and in 1905 the old system of official examinations was definitely abolished and a school

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system of the Western type established. But how far was this education to be modern and Western? Chiefly in that it was to include natural sciences, technical subjects and the study of foreign languages. There was no desire to go deeper into the essentials of Western thought and life.

Fourth Step.—The Boxer humiliation had hopelessly shattered the credit of the Manchu government. The ruin of the old education, the heart of which was the political philosophy of Confucius, had as its corollary the abandonment of that political doctrine. So it came about that the study of Western forms of government was resorted to for suggestions. In this work also, the best scholars of the country took the lead. Yen Fu's (嚴復) and Liang Ch'i-ch'ao's translations, or rather adaptations of European political writers such as Montesquieu and Rousseau, spread rapidly through the educated classes, being devoured in particular by the students in schools of the new type. The beginnings of Chinese journalism were due to the will to express these new political ideas and aspirations.

The heirs of the scholarly tradition soon found themselves dispossessed of their leadership of political thought by that remarkable dreamer of great dreams, Sun Yat Sen, and later, when the business proved profitable, by practical politicians. But these men could not have won their easy victory of 1911 if all of the educated classes had not already been in ferment and in the expectation of great changes.

Fifth Step.—Let us note a common character of all the above-mentioned phases of Western civilization which had penetrated so far into China. They were all *technical*. It was the technique of armies and navies, of international relationships, of railways and mines, commerce and banking, the technique of Western education, the technical procedure of modern republican government, in which the Chinese had become so deeply interested. Methods, machinery, they were willing to adopt: the forms of Western life, its outward features. And for a long time they hoped that it would be enough and that they could stop there.

Only when they had learnt through bitter experience how insufficient these things were in themselves—railways and a Parliament and shells of Western schools,—did they realize the necessity of penetrating deeper, of getting at the *principles* underlying Western civilization, at the spirit animating it. What I would call the final, the really effective step was taken when the Chinese decided to become disciples of the totality of Western thought. And as humility always brings its own reward, they were thereby

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enabled to become truly masters of that new culture. So far nothing else had been done but a slavish imitation of externals. Now by getting at the very kernel of Western life and by appropriating it, they became independent of it, able henceforth to pursue their cultural work with full freedom, on the basis of the best available help from abroad and at the same time on creative lines of their own.

(*To be concluded.*)

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QUESTIONS ON SOME POINTS IN GILES' DICTIONARY

BY

A. C. MOULE

身毒 India. *Giles* (1912) says of 身 "Read *yen*^{2} or *yüan*^{2} (K'ang Hsi says = 捐 which = 沿)." The *Shih chi* c. 116 fol. 2r° (which *K'ang-hsi* quotes), says 從東南身毒國(集解)徐廣曰字或作竺漢書直云身毒史記一本作乾毒翻案漢書音義曰一名天竺則浮屠胡是也(索隱)身音捐毒音篤小顏亦曰捐篤也. "To the south-east is the kingdom of Shên-tu. The *Chi chieh* (5th century) says: Hsü Kuang (A.D. 352-425) says the character [tu] may be read chu. The *Han shu* simply says Shên-tu. One copy of the *Shih chi* reads Ch'ien-tu. I note that the *Han shu yin i* says [Shên-tu] is also called T'ien-chu; so it is the land of the Buddhist foreigners. The *So yin* (8th century) says the sound of shên is chüan, the sound of tu^2 is tu^3. The lesser Yen also says it is Chüan-tu^3." But India is mentioned again in the *Shih chi*, c. 123, fol. 3v°, as follows: 其東南有身毒國(集解)徐廣曰身或作乾又作竺(索隱)身音乾毒音篤孟康云即天竺也所謂浮圖胡也(正義)一名身毒云云. "To the south-east [of 大夏 Ta-hsia] is the ingdom of Shên-tu. The *Chi chieh* says Hsü Kuang says shen may be read ch'in, and is also read chi. The *So yin* says the sound of shên is ch'ien, the sound of tu^2 is tu^3. Mêng K'ang (3rd century) says this is T'ien-chu, or what are called the Buddhist foreigners. The *Chêng i* (A.D. 736,—evidently using a different text) says it is also named Shên-tu, etc. etc. Under 竺 chu *K'ang-hsi* says: 又天竺國名(後漢西域傳)天竺國一名身毒國在月氏[之]東南數千里(山海經)有國名曰朝鮮天毒(郭璞註)即天竺國(括地志)天竺國有東西南北中央五國(通志畧)天竺即捐毒也. "Also, T'ien-chu, the name of a kingdom. The *Hou han shu*

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(c. 118, fol. 5v°) says the kingdom of T'ien-chu, also called the kingdom of Shên-tu, is several thousand *li* south-east of the Yüeh-shih. The *Shan hai ching* (c. 118, fol. 1) says: There are kingdoms, named Ch'ao-hsien and T'ien-tu. Kuo p'o (A.D. 276-324) annotates [the latter]: Namely the kingdom of T'ien-chu. The *Kua ti chih* (T'ang dynasty) says: The kingdoms of T'ien-chu are five; east, west, south, north and middle. The *T'ung chih lio* says T'ien-chu is the same as Chüan-tu.[3]"

Eitel has: INDU 印度 Yin-tu . . . or 身毒 [Shên-tu] (Sindhu, Scinde) or 賢豆 [Hsien tou] (Hindu) or 天竺. In all these instances the ordinary transliteration of the various words has been used as a matter of convenience, with no desire to prejudge the question of the sound of 身 in 身毒 Shên-tu.

We have, then, by straying very little beyond the limits of two entries in *K'ang-hsi* and without touching Buddhist books, these nine forms of the name in question: 身毒 Shên-tu; 乾毒 Ch'ien-tu; 乿毒 Ch'in-tu; 訖毒 Chi-tu; 捐毒 Chüan-tu; 天毒 T'ien-tu; 天竺 T'ien-chu; 身竺 Shên-chu; 捐篤 Chüan-tu. Of the five variants of 身 shên, 捐 chüan alone can be read anything like yen or yin; and none of the commentaries quoted suggest 印度 Yin-tu as an alternative to or as an explanation of Shên-tu.* In the second place there are the statements that the sound of 身 shên is here 捐 chüan or 乾 ch'ien. As these two statements are by one author, Ssŭ-ma Chêng, commenting on the same book, it seems to me to be likely that by 捐 he meant to convey the ancient form of the sound *chüan* (which may not have been far different from that of *ch'ien*) rather than that of *yüan* or *yen*.

Finally it should be noticed that K'ang-hsi in no way suggests that 捐 chüan is "read *yen*[3] or *yüan*[2]" *in this context*; and, whether I am right or wrong, its quoted statement (身音捐) needs no correction.

* * *

After the above was written, I found that *Giles* has been anticipated by Julien in 1847 (*Journal Asiatique* sér. IV, vol. 10, pp. 90, 91), who remarks that the *Shih chi* says that 身 is read 捐, for which *K'ang-hsi* allows the sound *yun* (*yün*). It is curious that Julien, who bases his note on the *Chêng tzŭ t'ung*, should not notice 乾; for the *Chêng tzŭ t'ung* says on the authority of the *Shih chi*: 身音捐一音乾. The same dictionary quotes Yen Shih-ku as follows: 今曰天竺蓋身毒聲轉爲天篤

*Yin-tu may have been introduced by Hsüan-tsang. The *Hsi yü chi*, c. 2, begins 詳夫天竺之稱異譯紛舊云身毒訛曰賢豆今從正音宜云印度印度之人隨地稱國 *The Fan i ming i chi*, c. 7 fol. 8, quotes this passage reading 篤 for 毒.

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篤省文作竺又轉爲竹音也. "Our present word T'ien-chu results from the change of the sound of Shên-tu into T'ien-tu. *Tu* (篤) was written short as *tu* (竺) and further changed in sound to *chu*." From this we may guess that 天竺 T'ien-chu itself once represented sufficiently accurately the sounds Hsien-tu (㮈篤), and that the early transliterators had in their minds forms like *hind* or *sindhu*, rather than the *indu* which Hsüan-tsang demanded in the eighth century.

* * *

否 fou, p'i, or pei, appears according to the *P'ei wên yün fu*, *K'ang-hsi*, *Hsin tzŭ tien*, *Tz'ŭ yüan*, *Morrison*, *de Guignes*, *Williams*, and *Couvreur*, to have three meanings: (1) *not* (不也), (2) *to obstruct* or, *an obstacle* (閉塞也), (3) *evil* (惡也). The second of these meanings is accidentally omitted by *Giles*, which mentions the 12th Diagram (否卦) but does not give its meaning. Many instances are given in the *P'ei wên yün fu*, as for example, this line from a poem by Chu Hsi: 極知此道無終否; or 否則思通 from a note on the *I ching*.

* * *

者 *Chê*. The *Shuo wên* describes *chê* as 別事詞 *Pieh shih tz'ŭ*, meaning, I suppose, a demonstrative or a defining word. Long ago it was pointed out to me, I think by my brother H. W. Moule, that *chê* is regularly put after a word or group of words about which some remark is to be made.* This has no doubt been well known, but sinologues from Julien to Giles have as it seems to me confounded rather than simplified the matter by suggesting that *chè*, when so placed, modifies the meaning of the preceding word or words, and has itself some such definite meaning as "one" or "one who." Julien in his *Syntaxe Nouvelle* distinguishes no fewer than fifteen uses of *chê*, and Giles in his *Dictionary* (1912) says "It imparts various shades of meaning, adjectival, adverbial, etc., to words to which it is joined." Even Couvreur's lucid account of the matter (*Dictionnaire*, 1904) distinguishes two uses which are to my mind often barely distinguishable when he calls *chê* first "the suffix of a participle or sometimes of an adjective; he who", and secondly "the suffix of a word or phrase which is the object of an explanation."

Here it should be clearly said that I do not at all wish to suggest that *chê* has only one meaning or use, or that one rule will cover all its uses.

* The *Yü p'ien* c. 11, rad. 147, dismisses 者 with 語助也 "a final particle."

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Granting this, let us come to a few actual examples of the use of *chê*.

Julien (*Syntaxe* p. 125) says "Quand un substantif devenu adjectif par l'adjonction de *tche* 者, ne se rapporte pas à un sujet déterminé, il perd sa qualité d'adjectif et forme un nom abstrait: 仁者人也 *jin-tche* l'humanité, *jin-ye* c'est l'homme." [*Chung yung*, c. 20.]

Giles (s.v. 山) has 仁者樂山. "The virtuous take delight in hills." [*Lun yü* VI. c. 21.]

Now if Professor Giles says that the "various shades of meaning" seen in "humanity" and "the virtuous" are imparted to 仁 *jên* by *chê*, I am content to ask :—

If *chê* to *jên* imparts a shade of meaning,
What's the shade of meaning that *chê* to *jên* imparts ?

The reader is obviously obliged in any case to find the shade of meaning so imparted quite independently of the *chê*, and it is of small interest to know that *chê* has imparted a shade of meaning if *chê* does not also tell us what that shade of meaning is.

But now apply to these two sentences the rule that *chê* stands after a word or phrase to which attention is drawn for the purpose of making it the subject of a remark, and we have "*Humanity*, it is man." "*The virtuous*, they take delight in hills;"—*chê* performing the same function in either case, and the shades of meaning being found as before by independent means.

With a few exceptions (such as the colloquial 你且在門首待者 the examples in Julien's fifteen paragraphs will be found to be covered by this rule. The examples in Giles are of little use for the present purpose as the majority of them are detached from their context and end with chê,* whereas it is of the essence of this common use of the word that it shall be followed by a statement of some kind.

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* Some of these, as *K'ang-hsi* and the *P'ei wên yün fu* show, come from sentences which actually end with 者 *chê*, like Han Yü's 銘名墓石以書、顯者, and so do not fall within our rule. But even in this case, where it is so tempting to say *chê* "those who" *kuan* "look," it is 告 *kao* that indicates the shade of meaning of *kuan*; and the colloquial version of *kuan chê* would very probably begin with the demonstrative 這 *chê*.

The examples include also two instances from the *Odes* (Legge I. viii. IV.; xi. VI.) of what looks like a curious idiom where a two-character term is divided and distributed to 彼 *pi* and 者 *chê* as a form of passionate address; 彼婦者子 and 彼蒼者天. Whether we punctuate 彼蒼. 者天 or 彼蒼者. 天. we have the authority of Tu Fu for taking 彼蒼, *without* 者 as equivalent to 天, in the line 蟋蟀傷同彼蒼.

But I do not wish to scoff at the *method* of Giles and still less at that of Julien. We need not less but more scientific and logical analysis of sentences, and statement of the rules of syntax.

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It will probably be admitted that the rule which I am advocating is simple; but that is of little value unless it is also true. The burden of proof seems, however, to me to lie with those who say that, when 仁者 *jên chê* means first "humanity" and then "the virtuous," the shade of meaning in each case is *imparted by the* chê. And there for the present that point may be left.

But some one will say, what do you suppose to be the meaning of *chê?* It is, as the *Shuo wên* says, a demonstrative or distinguishing word, and it seems to be at least conceivable that the use of which we are speaking may be derived from the admitted meaning "this" (此也). But in a very large number of cases it needs no translation and simply serves the purpose which is achieved in European books by a colon, or inverted commas, or by the use of black or italic type; or as Morrison very well expresses it, "it simply directs the mind to pause, and points it to the word or sentence preceding." Thus the commentary on the *Shih ching* (in an ordinary school edition) begins 國者 . . . 而風者。. . . 謂之風者。. . .; but soon drops the *chê* for a simple dot, 周。國名。南。南方諸侯之國也。 and who will pretend that there is any difference between these two ways of indicating the words to be commented upon? But if there is any doubt that *chê* may have a more definitely demonstrative sense in these cases, let us look at the beginning of the *Sacred Edict* where on fol. i we shall find 夫孝者 translated on fol. 3 by 這孝順爹娘. An extreme example of the use in question is found in the Christian inscription at Hsi-an, where first twenty words (至于方大 . . . 羣生) and then twenty-eight words (若使風雨 . . . 目成) are thus marked off for comment by 者 *chê*, the comment in each case ending with 也 *yeh*.

But whether *chê* is preceded by one word or by twenty-eight the use seems to me to be like the familiar colloquial syntax which draws special attention to the subject-word (name, phrase or thought) of a sentence by placing it first; and a shade of meaning may be imparted to the word so distinguished by the remark that follows and not at all by the *chê*. To return to 仁者人也 and 仁者樂山, *chê* stands unexpressively in the same position in either phrase. How can it impart *different* shades of meaning? But "man" is not likely to be the definition of "the virtuous," nor is "takes pleasure in hills" very likely to be said of abstract "humanity"; and so it was 人 *jên* and not 者 *chê* that guided Julien to say "*l'humanité*, c'est l'homme," and it was 樂山 *lo shan* and not 者 *chê* that taught Giles to say "*the virtuous* take pleasure in hills." A good example to show wherein the shade of meaning lies may be seen in the *Odes* (Legge, p. 348):

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彼讀人者誰適與謀取彼讀人投畀豺虎 what difference of meaning is there between 讀人者 and 讀人?

Finally 述而不作; I merely wish to draw attention to a simple rule, clearly stated by the French (Prémare, Julien, and Couvreur) but not so much as mentioned in Giles, which obviously will cover a very large number of the cases where *chê* is used. But I am not supporting any particular theory of the radical meaning of the word, and still less do I wish to be understood to think that one meaning or one rule will explain all the instances of so common a word as 者 *chê* *.

* * *

A friend, who knows a thousand times more Chinese than I do, sometimes argues as to whether the same grammatical thoughts are present to the European and the Chinese mind or not; and he may be interested in this example of the use of 矣 *i* and 也 *yeh* from 馬氏文通 *Ma Shih wên t'ung*. 吾聞其語矣未見其人也. "I have heard the word, I have not yet seen the man." *I have heard* and *I have seen* are grammatically identical to our minds; to the Chinese they are sharply distinguished. One clause expresses unalterable fact, the other a fact which the future may change. Observe that it is quoted expressly to show how final particles supply the want of inflexion *in the verbs*.

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* If I care to make any positive suggestions, it will be that readers take note of the number of cases in which a phrase ending with 者 *chê* (whatever its position in the sentence) may be translated into a colloquial phrase beginning with 這 *chê*.

At the last moment I have received a note from Mr. L. C. Hopkins in which he says: "Tuan Yü-ts'ai annotates, 言主於別事則言者以別之 'When in speaking some difference is emphasized, then the word *chê* is used to differentiate.' Then note what Tuan adds almost at once (which I many years ago thought I had discovered), 'In common-speech 者箇 *chê ko* 者般 *chê pan*, 者回 *chê hui* are all used for the sake of making distinctions. It is not known at what date 這 *yen* was substituted for 者 *chê*. Tuan's actual words are, 凡俗語云者箇者般者回皆取別事之意不知何時以迎這之這代之. The *Ch'êng tzu t'ung* s. v. 者 (e.g., 借爲指事之辭) and 這 (e.g., 凡稱此箇爲者箇俗多改用這字這乃迎也) and the same two articles in *K'ang-hsi* should also be consulted. The colloquial *chê* is, I imagine, a demonstrative, and so Tuan Yü-ts'ai justifies my translation of *pieh shih* as "demonstrative."

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SINOLOGICAL NOTES

BY

L. C. ARLINGTON

(*Continued from page* 61.)

Students of Chinese who use Giles' Chinese-English Dictionary must not think when they cannot find satisfactory explanations of doubtful phrases in his dictionary, that the distinguished sinologue did not know what he was writing about, or gave wrong translations, for such, with a few exceptions—a mere flea-bite in such a stupendous work—can hardly be said to be the case. The only fault one might complain of is that he seldom gives any definition of a word or phrase as is done in foreign dictionaries. This would be of great assistance to the student. I have already alluded to several such doubtful terms or phrases in the pages of this *Review*, and will, with Dr. Giles' permission, refer to another one, viz., 五鳳樓 under No. 7343. It is really difficult for the ordinary student, and even a ripe scholar, to understand how this term came to mean "a talented writer or genius." Giles has it all right, not, however, in his dictionary where it ought to be, but hidden away in his *Biographical Dictionary* under Han P'u (No. 624), where we find that "Han P'u's brother once spoke contemptuously of his elder brother's writings; saying that they were like a straw hut with a door hung on rope; while he compared his own compositions with the famous Five-Phœnix Tower built by the First Emperor of the Later Liang dynasty. Han P'u heard of this; and when some one sent him a present of fine paper he forwarded it to his brother saying that it was useless to himself but might help towards the adornment of the Five-Phœnix Tower." And that is how the term came to be applied to a talented writer. It should be noted here that a distinction must be made between 五鳳樓 and 五鳳樓手. The former refers to the building only, which was constructed from the very best materials by Liang T'ai-tsu (A.D. 907-912); while the latter term refers to a talented writer—a poetic or imaginative comparison—

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because Han P'u's brother compared the materials of his own matchless composition with those of the above-mentioned palace.

* * *

The brothers Po-I and Shu-ch'i. (*Biog. Dict.* No. 1657). Considerable controversy exists among chronologists regarding the famous brothers, so often quoted in history and the classics. The particulars now given are supplementary to Dr. Giles' biographical note under the above number. According to the 皇侃義疏 the original name of 孤 was 觚. In olden times these two characters were interchanged. 孤竹 was created a State on the 3rd day of the 1st moon in the 1st year of the Emperor Ch'êng T'ang of the Shang dynasty (B.C. 1766). It is the modern Lulunghsien (盧龍縣) in the present prefecture of Yungp'ing, and changed during the Republic to Yungp'inghsien in Chihli. Their father's surname was double, i.e., 墨胎, his name Ch'u 初, and his style 子朝. The eldest son's name was 墨胎允, his style 公信. Being the *first* son he was called Po 伯, and I 夷 was his posthumous title. The *third* son was named 墨胎智 (or 致), his style 公進 and 齊 was his posthumous rank. Classical tradition and Ch'ên P'êng-nien (*Biog. Dict.* No. 238), inform us that Po-I was the eldest son by a concubine (伯夷大而庶), and Shu-ch'i the youngest son by the wife (叔齊小而正).

When the father died each of the brothers refused to take over their father's birthright, and fled the state as recorded by Giles. Dr. Giles states, however, that the *third* brother took possession of his father's birthright. There is nothing mentioned about this in the classics, commentary, or other work except in the *Shih Chi* wherein under 伯夷列傳 is the following: 伯夷叔齊, 孤竹君之二子也. 父欲立叔齊; 及父卒, 叔齊讓伯夷. 伯夷曰, 父命也. 遂逃去. 叔齊亦不肯立而逃之. 國人立其中子.

According to Chinese ruling 中子 would be the *second* son and not the third. As will be noted above, 夷 and 齊 were their posthumous titles and not their "honorary epithets" as Dr. Legge believed. The brothers fled to 首陽山 south of 蒲坂 in Shansi. Other names for this mountain are: 首山, 雷首山 and 陽屬山, which last is the modern name. It lies west of one of the affluents of the 濟水, which bears several names such as: 濟河, 蒲坂河 and 壺口河. P'u-fan (or Pan) is a famous old city; the ancient capital of the Emperor Shun. The particulars regarding the names of places, rivers, etc., have been culled

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from the 滇地理志 and the 太平寰宇記 bv Chêng Hsŭan (*Biog. Dict.* No. 274).

* * *

Under No. 13,773 氵曰 Giles warns us that it is "to be distinguished from 汩 No. 6249," and yet (of course following K'anghsi and like the latter) confuses *Mi* 汨 No. 7840 with 氵曰 No. 13,773. Now *Mi* 汨 No. 7840 (*pace* K'anghsi) has only *one* sound and only *one* meaning, the name of a river that Ch'ü Yüan drowned himself in, also called 汨羅淵 and 屈潭. *Mi* 汨 therefore should not have been entered under the *Ku* sounds, or given meanings that belong to a totally different character, viz., 氵曰 No. 13,773. This latter character is read *Yi* and *Ku* and not *Yüeh* and should therefore be expunged from the *Yüeh* sounds. All the entries under *Ku* No. 6249 are wrong, since *Mi* 汨 is not read *Ku*. The simplest way is to alter 汩 No. 6249 to 氵曰, and transfer the meaning given under the entry *Mi* 汨 to No. 7840 where it rightly belongs. As the first readings of 氵曰 are *Yi*, the character should really be placed under the *Yi* sounds with secondary meanings as given under No. 6249 to *Ku*. The rhyme 錫 should be transferred to 汨 No. 7840, and 質 and 月 to 氵曰. It appears that when the *seal* character was changed to the *Li* script, the confusion took place, and even the *P'êi Wên Yün Fu* and many other books, including K'anghsi continued the misprint. If any doubts exist for the above statement satisfaction may be obtained by looking up the following books: *Tz'ŭ Yüan*; 水經注; *Shu Ching*; *Erh Ya*; 廣韻 and 韻彙. The Emperor Shun is said to have written a book called the 氵曰 (*ku*) 作篇 (氵曰 = 治), "instructing the people how to become prosperous."

To show the utter confusion the Chinese lexicographers got into between 氵曰 and 汨; the *P'ei Wên Yün Fu* under 汩 (a misprint for 氵曰) gives the (correct) sound *Yi*, but says nothing about *Ku*; but under the rhyming character 月 again misprints 汨 for 氵曰 and says it is read *Ku*, but says nothing about *Yi*! And K'anghsi says that *Mi* is also read *Ku* and that 汩 (a misprint for 氵曰) is read *Yi*! Where Giles got his *Yüeh* from, is therefore a conundrum.

* * *

Under No. 1332 Giles gives 員嶠 as the name of a mountain in Shantung, one of the Five where the genii dwell. He should have said that it was the second mountain or ridge, the first being 岱輿, the third 方壺, the fourth 瀛洲 and the fifth 蓬萊. The above, according to the 列子, are all situated on an island off the Shantung coast. The 拾遺記 states that there

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are three hills in the 渤海 (Gulf of Peichihli) resembling square tea-pots; one is called "the Abbot" (方丈) or Square tea-pot (方壺), one is the 蓬萊 or 蓬壺, another the 瀛洲 or 瀛壺. As the Chinese believe that the genii can only inhabit certain fairy islands where they are safe from the intrusion of worldly mortals, the surrounding waters of such islands are called "The weak waters of P'êng Lai" (蓬萊弱水), where no boat, not even a hair, could float without sinking.

This conflicts with Giles's statement that 員嶠 is the name of a mountain in Shantung. They are probably the Isles of the Blest that Hsŭ Fu (See *Biog. Dict.* No. 788) told the First Emperor were supposed to be inhabited by Immortals. Giles should have stated that Hsŭ Fu never returned, neither did the 3,000 young men and women he took with him. He is supposed to have set up a kingdom of his own. There is a legend to the effect that this was at a place called 州兮城 N. E. of the present 童山縣 in Chihli. The name is probably derived from the tufts of hair on the heads of the young boys and girls Hsŭ Fu took with him. Subsequently, owing to fear of the First Emperor, he vacated that place and left by boat for Japan or Po Chi (百濟) in Korea. "Abodes of the Genii" would appear to be the best term to use for all such fairy places as 方壺, 員嶠, etc.

* * *

No. 2263 九重, "Nine storeys," "Nine Buddhist heavens," etc., is not fully treated, e.g., 覲九重 means to be received in audience by the Emperor. I can find no authority for its being a name for Peking; although one might translate it "the capital" as: 人君所居也. 九重 metaphorically represents the Emperor who is supposed to be co-equal to Heaven; and 九重震怒 "the Emperor is highly incensed." The nine concentric terraces and steps at the Temple of Heaven are also called 九重.

Giles also says that 九華 is a name for Peking. But the 太平寰宇記 states that it is the name of a mountain 40 *li* S.E. of 青陽縣 in Anhwei; also called the 九子山 by Li T'ai-po because it had Nine Peaks resembling linked-up lotus petals. Wang Shou-jên (*Biog. Dict.* No. 2224) is said to have studied there. A highly ornamental and decorated palace, house, garden, etc., are called 九華, probably derived from the name given the palace built by Shih Chi-lung (*Biog. Dict.* No. 1705) called the 九華宮.

* * *

Under No. 2215 角 it should be noted that it is read *Lu* when referring to one of the Four Gray-heads (*Vide* No. 3892

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皓). Their names are: 角里 (Lu Li); 東園公; 綺里季 and 夏黃公. The Four recluses were also known as 商山四皓.

* * *

No. 9479 布 also means to offer sacrifice to the stars in space: 布散祭於地: The old form of 布 was 㐭, not to be confused with 㐭.

* * *

Giles says that 賊星 means a "robber." It really means a "shooting star," equivalent to 奔星 and 犇豹. V. *Erh Ya.*

* * *

始影 (or 旬始) is the name of a star said to be worshipped by women at the Summer Solstice praying for beauty. It is probably *Gamma* in *Draco.* V. 淵鑑類函.

* * *

The classical phrase 三以天下讓: In the Analects, Bk. VIII, ch. 1, Confucius said that "T'ai-po reached the highest point of virtue because he *thrice* declined the kingdom, and that the people *in ignorance of his motives* could not express their approbation of his conduct."

Chu Hsi, whom Dr. Legge followed, and other commentators take the view that *thrice* equals "firmly," Dr. Legge saying that "there is a difficulty in making out the refusal of the empire three times," and that "there are different ways, times and accounts in which he did so." It is unfortunate that Dr. Legge did not give any of the "different ways and accounts" he refers to.

As there are several characters denoting the word "firmly" which could have been used in the original text, why give such a forced meaning to a symbol representing the figure for "three" or "thrice" (*4th tone*)?

By the same token it would be just as logical to make Judge Hui of Liu-hsien "firmly" dismissed from office or a "firmly" repeated dismissal (*V.* Analects, Bk. XVIII, ch. 11) as to make *san* (4th tone) thrice="firmly" as Chu Hsi did, and as acquiesced in by Dr. Legge. Students of the classics know that T'ai Wang had three sons, *viz.*, T'ai-po 泰伯, Chung Yung 仲雍 and Chi Li 季歷. It is also recorded that before T'ai Wang died he invited T'ai-po to ascend the throne, but without effect, as the latter knew that his father (T'ai Wang) considered Chi Li the most virtuous and loved him the most, and because of the latter's son Chi-ch'ang (that is, *Wên Wang*), who was a natural born sage and would certainly succeed his father Chi Li to the throne. T'ai-po for these reasons refused to accept the throne; and under

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the pretext of procuring herbs to cure his father (T'ai Wang) he fled together with his brother Chung Yung to the borders of the Kingdoms of *Wu* and *Yüeh* (the modern Kiangsu and Chekiang); where, on learning the news of their father's death, they decided to remain in obscurity. This is said to be the *first* time he declined the throne. Subsequently, Chi Li sent a letter begging T'ai-po to return and take over the kingdom, but he refused, and this is considered the *second* occasion. On the expiry of the full period of mourning for his father, he "cut off his hair and tattooed (文身斷髮) his body after the custom of the barbarous tribes of the South.* This is said to be the *third* time he declined to accept the kingdom.

仲雍's other name was 虞仲 and not 吳仲 as Dr. Legge believed.

V. 四書解釋.

* * *

Folklore.—Students of Chinese, especially of the classics, all know about the silly tradition of Kung-yeh Ch'ang and his supposed knowledge of bird language. I do not know whether anyone has proven or disproven the allegation that he was put in bonds for stealing a goat, or for murder. Confucius certainly knew him to be innocent, or he would not have given him his own daughter to wife. Dr. Legge in a note dismisses the "silly non-sense" in a few words; but does not say what Kung was put in prison for; neither do the classics. There are two versions relating to his incarceration; the first and most widely believed in the North is as follows: Quoting the 論釋 we find that when

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* The *Tz'ü Yüan* also has 文身斷髮 "tattooed body and cut hair," and quotes this as taken from the *Tso Chuan*. That the term is not very well known is apparent since neither K'anghsi nor Dr. Giles mentions it.

The term, however, is an interesting point in ethnography. Did the tribes of *Wu* and *Yüeh* tattoo themselves? The art is totally unknown to the Chinese at the present time: that is, they do not practise it. But that is no reason for believeing that the custom never existed; and it is quite possible that the Japanese adopted and introduced the custom into Japan through their early intercourse with the Chinese of the South. Count Okuma in his "*Fifty Years of New Japan*" states that fifteen or more centuries ago, Chinese nobles, supposed to be descendants of the first Emperors of the Chin dynasty, migrated to Japan with the people of the various districts; and that they multiplied in various localities. It is also known that the *Wu* sounds prevail in the Japanese language. Then, again, the people of *Wu* were a "water-people," for in ancient times *Wu* was a great naval state; and being both a naval and water people, it is more than likely that they practised the art of tattooing. Probably the non-Chinese races, (for the people of *Wu* and *Yüeh* and other Southern races were undoubtedly non-Chinese) who migrated to Japan introduced the custom there, where it took root but was lost to their descendants. Many of the tribes on the Indo-China borders, more especially the Lolos, have special tattoo marks to distinguish one another.

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Kung returned from a visit to the Wei state to Lu, while making a short stay at a place called 三界上, he overheard two birds talking to each other: one said, "Let us go to the banks of the Ch'ing Hsi, there is a dead body there, and we can have a feed." Later on, he met an old woman weeping by the roadside; on asking her why she was in such distress, the old women replied that her son had suddenly disappeared and she was afraid some dire misfortune had happened to him. Kung then told her what he had heard the birds saying and advised her to go and investigate. She did so, and arriving at the spot indicated she found to her sorrow the dead body of her son. She reported the matter to the police, at the same time informing them of what Kung had told her. Kung was brought before the magistrate, who, upon listening to his wild talk of bird language, said that Kung was probably the murderer and ordered him to be confined in gaol pending further investigation.

In the meantime, Kung indulged in his favourate pastime of listening to the birds discoursing outside his prison walls. One day he suddenly burst out laughing, and the warden thinking this very strange asked him what he was so jubilant about? "Why," said Kung, "The birds all say that a cart loaded with rice has capsized at Pai Lien Shan; that the ox has broken its horn, and the rice is scattered all over the ground; let's go and have a good feed." This was at once reported to the magistrate, who refused to believe it, but at once sent some of his men to investigate; and sure enough, on arrival at the spot indicated, they found things just as they had been reported by Kung. The magistrate although sceptical, released him. He had been in confinement for 60 days.

It is further believed, and seriously, that Kung also understood the language of the pigs!

The other version, mostly a Southern one, is that Kung understood the language of ants. It is stated that one day a number of ants knowing Kung to be a very poor man, led him to where a dead sheep was lying. Kung gave them the entrails and took the carcass home, hanging it out in the sun to dry. This coming to the notice of the neighbours, they suspected him of killing it for its meat and reported the matter to the police. As no one would believe his story of the ants, he was thrown into prison. One day, in order to test him, one of the goalers said to him, "There are a lot of ants running to and fro, and apparently conversing with each other. Since you profess to understand their language, will you be good enough to tell me what they are talking about?" "Why," said Kung, "They say that the

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good house-wife in a certain house has broken her honey jar, and they are calling to each other to carry the honey to their holes." The gaoler at once went off to see, and sure enough, the lady had broken a jar of honey, and the ants were running in all directions carrying off the honey. Kung was, of course, at once released. The following doggerel verse, said to be derived from the above, is still sung by millions of Chinese children :—

Kung-yeh Ch'ang ; Kung-yeh Ch'ang :
Shan hou yu i ko ta mien yang ;
Ni ch'ih jou lai, wo ch'ih ch'ang.

Kung-yeh Ch'ang ; Kung-yeh Ch'ang ;
Behind the hill there's a great big sheep ;
You eat the meat, I'll eat the guts.

Kung-yeh Ch'ang was, moreover, according to Chinese tradition not the only one who understood bird language. The 後漢書蔡邕傳 states that one Po-I 伯喈 was a master of the language of birds : 伯喈綜擧於鳥語. The 緯畧 states that Wei Shang 魏尙, an Official Recorder (太史), who lived in the reign of the Emperor 漢高帝, possessed a like knowledge. The 聽雨紀談 states that one Wang Chiao 王喬 had a book by which he could translate the language of birds.

It must not be thought that the Chinese, especially the uneducated classes, consider the ability of any one to talk or understand the language of birds or insects, as "moon-shine" ; they actually believe it to be a fact. Even the educated classes often believe things to which we should hardly give a second thought. I remember several years ago when talking to a young Chinese who was a graduate of the Tientsin Anglo-Chinese College about the tradition of K'ung Ming calling up an east wind to destroy the hosts of Ts'ao Ts'ao, as an absurdity ; he replied that " the men in olden times could do almost anything." There is no argument to them more convincing than that !

* * *

There is often a "splitting of hairs" in the use of Chinese characters : e.g., although 修 and 脩 are interchanged or used one for the other, 修 cannot be used for 脩 in the phrase 束脩.

And so with 詞 No. 12,401 and 辭 No. 12,412 : when 詞 cannot be used for 辭 in 辭受. Giles gives the characters under the correct entry, but does not point this out.

巨 No. 3003 and 鉅 No. 3012 are also interchanged, except in the phrase 巨宝. It is strange that Giles does not give 巨 (or 鉅) 闕 the precious sword mentioned in the Thousand Character Classic.

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The 滹沱河 No. 4917 is also called the 黑池河, 幷州川 and 子牙河. This river takes its rise in 繁峙縣, Shansi, and joins the Fu Yang Ho 滏陽河 at 子牙 in 獻縣 from which place both rivers after joining are called the 子牙河 and connecting with the Grand Canal near Tientsin, flow into the sea.

Although 嶚 No. 10,451 is used for 嵩 No. 10,458, it cannot be used for 嵩 in the sentence 嵩呼萬歲.

N. 5516 *I* 蕆 should be distinguished from 蕆 read *Chi*[4] and *Chi*[4] (not in Giles' Dict.) with meaning of young grass sprouting. K'anghsi says it has the same meanings of 茬 also written 䔲 (This latter character is not in Giles' Dict.). The original meaning according to the *Shuo Wên* is "stunted growth of grass," etc. !

* * *

The evolution of the Chinese characters has given the hieroglyphist something to think about. In fact, it is confusion worse confounded; and this evolution combined with misprints is responsible for many acrimonious controversies between the various sinologues, who are all more or less right, according to their lights.

The following are a few examples of the confusion the lexicographers got into mainly owing to misprints and the neglect of individual research. Giles in his Dictionary omits 㲋 which means to wriggle like a worm; confusion; disorder; etc. It is the correct form of 㲋 No. 2858, which is the *su* and unauthorized form. The latter character, therefore, has no such meanings as "stupid," "foolish," etc. Such meanings belong to 㤅 No. 2921. Although every one writes 㲋 for 㤅, it is evident that the latter character is confused with 㲋. The 字學擧隅, an authority on the correct characters to be used in the examination halls, and K'anghsi both make this clear.

The *Tz'ŭ Yüan*, however, under 㲋, states that it has the same meanings as 㲋: that is, "disorder"; "stupid"; etc. But under the latter character it says it means "stupid," "foolish," does not refer to 㲋 at all and says nothing about disorder, or to wriggle; but under 㲋 says it means to wriggle like a worm, "stupid," and was originally written 㲋! Could the elucidation of paradox go any further?

* * *

No. 5430 猊, the fabulous beast, is also written 貌. The original form is 麑 No. 5436. Giles says the latter means a

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"fawn" and K'anghsi backs him up; yet says the three forms are all interchanged. The *Tz'ŭ Yüan* (another reliable (?) authority) says that 狻 猊 is a wild horse that can go 500 *li* at one bound and was ridden by Buddha.

* * *

Under No. 6239 谷, Giles says it is to be "distinguished from *ch'io* 谷." But wherein lies the difference? The fact is, that *ch'io* is correctly written 谷 (two men over a mouth); while *Ku* 谷 is composed of eight and man over a mouth. Therefore, all such characters written 郤, 綌, 㮇 and 㵎 (but not 豁), require emendation. Then again, all those characters with the symbol 卩 in them are read *ch'io* or *ch'üeh*, but those with the symbol 阝 as in 郤 are read *chi*, *ch'i* and *hsi*. Hence the rhyme 陌.

* * *

According to the 字 林, No. 12,749 惕 also means "doubt," "suspicion," etc., but not No. 12,751 諶; therefore, the latter character cannot be used for 惕 in that sense.

This is another example of the "hair-splitting" niceties of the hieroglyphic which it is well for us to note. The difference probably lies between "heart" and "words," that is, between the subjective and objective minds.

* * *

Although Giles has *Chia* 夾, No. 1132, and distinguishes it from 夾 under No. 4221 陜 and 陜 No. 9709, he says nothing about 夾 itself read *shan*[3] "to conceal stolen goods on one's person."

* * *

帴, 袈 and 袂, Nos. 1881, 1882 and 1883 are all interchanged, except for "ten years," when 帴 cannot be used; yet Giles gives "ten years" under this latter character, which is wrong according to the 施 蔡 袈.

* * *

It should be noted that 焚 No. 2375 and 悖 No. 2386 are interchanged.

* * *

In the radical index Giles gives the variant of 冈 No. 122 as 冈. This is probably a misprint for 冈, the correct form. The other variant he gives is 冂, but that is correctly written 冂,

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Still another variant is 冂, which forms part of such characters as 瑮, 逗, 厥, etc. 网 was originally written 冂 (note that the bottom stroke of 冂 does not connect with the vertical strokes, but in 冂 it does), and is found in such characters as: 罾, 羅, 羈, 罵. 冃 is found in 罟, 罩, 罾, etc. *Ku* 罟, No. 6194 is also written 罟 and 罟, and not 罟 as Giles has it; and so with the others. 罩 or 罾, not as Giles has it under No. 11,727. A striking irregularity connected with the radical 网 is that the upper part of 罕 No. 3787 is another form of 网 not given in any other character; and that the *su* form of 突 *t'u* is 突.

* * *

Giles says that 尠 No. 4557 and 尟 No. 4558 are the same as 鮮 No. 4467. So they are, but they are then read in the *third* tone, "few," "rare," etc., but not *hsien* "fresh," "new," "clear," etc.

* * *

Giles says that 僶 No. 5564 is "an old form of 因." This is obviously an error; otherwise, why is it pronounced *jang* instead of *yin*? But it has the same meanings as 因, e.g., the *Erh Ya* sentence 僶 仍 因 也, the cause, origin or reason, which produces effects. Giles refers to 侷 No. 12,494, under which he has: 足 侷 僶 而 懶 步, where it is obvious that 僶 stands for 因. 侷 is also written 尰 and used with radical 43 尢, in the sense of "lame." The correct meaning of 侷 is to be crooked in the legs; lame; weak; etc.

* * *

That Giles was in doubt (*pace* the native lexicographers) when he recorded *I* 圮. No. 5465 as a "bridge" is proven by the illustrations given under that character. He writes *P'i* 圮 not *I* 圮, which is correct and not to be taken as a misprint. Giles warns us that it is "to be distinguished from 圮 No. 9085." According to the *Shuo Wên* the natives of Eastern Ch'u *called* a bridge "I." It was not the *name* of a bridge as Giles says. The poet Li T'ai-po in a poem entitled 懷 古 人 has 我 來 圮* 橋 上 "mounting the broken bridge it reminded me of the men of yore" (懷 古 人), alluding to Chang Liang and other heroes of ancient days. What Chang Liang did when the old man presented him with the military treatise was to cross the "broken" bridge three times for the shoe. The old man (黃石公) was sitting on the bridge when Chang Liang arrived and threw

* A misprint for 圮.

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the shoe at him ordering him to bring it to him and after Chang Liang did so, ordering him to put it on for him. The old man made an appointment with Chang Liang to meet him at the broken bridge before daylight and Chang came late on each occasion except the third, when the old man gave him the book on war, and told him to study it deeply and he would be rewarded by the Emperor; said that his name was Huang Shih Kung; bade him to meet him at Chipei-kuch'êngshanhsia (濟北穀城山下) where there was a yellow stone, which was himself thirteen years hence, and then departed. Chang Liang on opening the book found it was written by Chiang T'ai-kung, and having mastered it, took service under Liu Pang and assisted him in the pacification of the empire. Thirteen years afterwards, Chang Liang and Liu Pang visited Kuch'êng and while strolling about the suburbs came across a yellow stone, which reminded Chang Liang of the old man! He, therefore, had the stone carried to his home and placed it in his ancestral temple where he worshipped it in the same way he did his own ancestors. When Chang Liang died, the Yellow Stone was laid beside his grave and called the mound of the Yellow Stone, 黃石冢; thus keeping the old man's memory green. See *Biog. Dict.* No. 866.

There are few Chinese who will agree with Giles that 圮 is an "embankment" although he is partly correct. The reason for this is in the obscurity of the term. The only instance on record that I can find is in a poem by Hsieh Ling-yün (*Biog. Dict.* No. 739) called the 征賦, in which occurs the following: 迄沂上而停棰登高圮而不進 "Reaching the I (river in Shantung), we stopped sculling, and ascended an *eminence* thus bringing our voyage to an end."

* * *

Although 很 No. 3901 and 狠 No. 3904 are commonly interchanged, 狠 being the *su* form, there is no authority for this; even K'anghsi objecting to their interchange. 狠 is also read *wan*^{2} with meaning of "noise of dogs fighting." It is read *yin*^{2} (not *k'ên*^{3}) to root (*k'ên*^{3}) like wild hogs. Further, the rhyme is 元 not 阮, since 狠 correctly speaking is not read *hên*^{3} or *hêng*^{3} at all! It belongs to the *p'ing* and not the *tsê* tones.

* * *

The Noble Art of Wei Ch'i or Chinese Game of War.

It is difficult to take up any subject on China that Giles has not already touched upon some way or other. However, he sometimes

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leaves a loop-hole for some one else to step in and elaborate; always taking Giles as a sort of "Bucephalus," on whose tail one may safely get an advantageous lift. In his "*Historical China And Other Sketches*" he gives a most interesting and succinct account of Wei ch'i, and quotes the *Po Wu Chih* statement that the Emperor Yao invented the game and that his son Tan Chu was the best player. As he gives a very good and clear illustration of how the game is played, and I myself have, with its aid mastered the rudiments of the game, it is not necessary to enlarge upon it, except to supplement a few points not mentioned by him. According to the 路史 in 47 chüan by Lo Pi (*Biog. Dict.* No. 1390), the game was in ancient times called I 奕, and it was not till nearly 2,000 years after Yao's time that it was called "*Wei ch'i*." This statement is borne out by the 西京雜記 and 搜神記, which state that during the Han dynasty it was the custom of the Imperial family to play Wei ch'i in a bamboo grove, surrounded by court favorites, from which incident the game was called "Wei" to "surround" the "Ch'i" (name of the board on which the game was played). Then again, Yao is said to have used a board with 16 squares × 17 lines *touching* 17 lines at right angles, and if any point where these lines either *cut* or *touch* the result is 289 places, or 17×17; but was subsequently changed to 19×19 lines as played at present. The Emperor Liang Wu Ti is said to have been an expert player, and wrote a book called the 圍棋品 elucidating the game. He also instructed his Minister Liu Yün 柳惲, who was also an expert, to personally examine all the best players and record their names in a special register, from which list was formed a Wei ch'i Club consisting of 278 of the most famous players in the Empire. The noble art of Wei ch'i had by that time apparently reached its acme. The best players lived during the T'ang dynasty, the most famous being the following, in the order named: 房玄齡 (*Biog. Dict.* No 553); 杜如晦 (*Biog. Dict.* No. 2,061); 李靖 (*Biog. Dict.* No. 1112); 魏徵 (*Biog. Dict.* No. 2,264).

The Ch'ing (Manchu) dynasty had 28 champion players, the most famous being: 范西屏; 程蘭如; 施定菴; 倪克讓; 過百齡; 黃月天; 周爛予; 汪漢年 and 徐星友. The champions of the present day are: 段俊良 (the sixth son of Tuan Chih-jui); 汪雲峰; 常玉田; 顧春圃; 普銀 (a Manchu) and 閻景平 in the order named.

Fan Hsi-p'ing and Ni K'o-jang mentioned above wrote the *T'ao Hua Ch'üan* in eight volumes elucidating the principles of Wei ch'i and giving problems to be worked out by students.

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I give the names of the most famous Wei ch'i players for the simple reason that it is just as important for us to know who they are as to know the champion chess or other players in foreign lands; and if we take the enormous population of China, estimated as well over 400,000,000, it certainly signifies something to be a champion. That the Chinese can become thoroughly excited at Wei ch'i is proved by the fact that several have met their death during a game. Two are specially mentioned; one named Han, who being driven into a "corner" where he could not move, burst a blood-vessel and expired on the spot; strange to say, the man who defeated him, by the name of Huang, met his death 25 years later in exactly the same way, when he was driven into a "corner" by another opponent.

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NOTES AND QUERIES

More About the Ideo-phonetic Principle.

By L. de SAUSSURE

In a preceding article * I ventured to suggest that the origin of the 形聲字 may be explained by the natural adjunction of a classifier *b*, *c*, *d*. designed to distinguish the different shades of sense *bA*, *cA*, *dA*, derived from a genuine word *A*, as is the case in 勻, 均, 均, etc.

This venture into territory quite outside his domain has happily brought the author the information that such a category of characters has long since been pointed out by native scholars.

"It has, for example, been well described by *Tai T'ung* 戴侗 (close of the *Sung* dynasty) in the Introduction to his 六書故. † Later Chinese scholars have dealt rather elaborately with the point, especially one *Wang Yün* 王筠; in his edition of the *Shuo Wên*; he has devoted a number of most interesting pages with numerous examples to the matter; he makes two main divisions of these characters (both subordinate to the 形聲 class however), viz.: 分別文 Differentiative figures, and 累增字 Augmented compounds."

My ignorance is perhaps excusable, since the four sinologues quoted on the subject did not seem to have heard of these precedents, a circumstance which led me to think that the hypothesis

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*See the *New China Review*, 1921, p. 389. In consequence of a printer's fault the end of the first note has been introduced into the main text in such a manner that Pelliot's objection (relative to Bushell's statement) seems to be connected with Williams', and that my own explanation appears to be "quite different" from that of Vanhee, when it is in fact different from Williams'.

In the same article, two errors are to be rectified. 1st. The number of characters in the genuine *Shuo Wên* is not 24,235 (as Williams says in the Introduction to his Dictionary, p. xlix), but 10,516. 2nd. The alteration of the sound *hiiing* into *hwan* would not be a regular one.

† Translated by Mr. L. C. Hopkins in 1881.—The same author has touched on the matter in his article styled *Chinese and Sumerian* in the *Proceedings of the Society of Biblical Archæology* (1915), and in *Scientia* (1920).

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of the formation by "scissipartition" was novel. It is not in fact, but, as is shown by the title, "*On the Origin of the Ideo-phonetic Characters*," I proposed, not only to point out the category of 分別字 but especially (*ad finem*) to explain the invention of the ideo-phonetic principle as automatically and unconsciously the result of the previous existence of "Differentiative figures." This has not been looked into by Chinese or Occidental palaeographists, and Mr. Hopkins put forward quite a different explanation.

According to him (*Scientia*, p. 39), in early times the same sign was probably applied to homophons. For instance, 可 *ko*, (now *k'o*) was used at once for *possible* and for *river*, *ko* (now *ho*); this rough method leading to misinterpretations, a determinative has been added later in order to avoid the ambiguity.

This process is quite admissible; but I believe the other is more primitive because more automatic. It seems hardly probable that 可 has ever been used for *river*; while it is natural (not to say unavoidable) that one and the same character should have been applied to different shades of sense (as 銅 for *bronze* according to Bushell's likely supposition), or to a word which later gave birth to various meanings. To these meanings one was led to add a classifier as a mere annotation. Later on, when the etymological origin was forgotten, the genuine word appeared to have been placed intentionally as a phonetic; the ideo-phonetic principle was thus unconsciously suggested.*

Both explanations are, however, questionable.

Notes by Lionel Giles

Contributors to the *New China Review* who live away from China labour under the serious disadvantage of not being able to correct their own proofs—a duty which no man cares to delegate to another if he can possibly help it. Knowing that my article on the *Sou shên chi* (October, 1921, p. 378) was likely to be the cause of some stumbling to the printers, I had steeled myself in advance for a few mild shocks, but was hardly prepared for what I actually experienced when I saw the thing in print. My handwriting, I think, is not to blame: it has at least the merit of being perfectly clear. With the editor's permission, then, I will note some of the blunders which I should not care to have standing in evidence against me.

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* Of course I do not mean that 銅 is necessarily more primitive than 河; for all along the course of the ages 'new 'separative compounds'' were continuing to arise, as a result of the evolution of language. But some of the characters of this category are probably very ancient. Wang Yün seems to agree on this point when he calls them 分別文 not 分別字.

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In the first place, "Mr." W. Perceval Yetts need not have been changed into "Dr." The former is the plain title by which, as I happen to know, the gentleman in question wishes to be described. P. 379, line 3. For 丹陽 read 丨楊. Otherwise the footnote loses all its point.

Line 8. For 杜弢 "Tu Tao" read "Tu T'ao." P.380, line 8 (and footnote). For "Hsia Hou-shêng" read "Hsia-hou Shêng." This alteration appears to have been made deliberately by some one who had never heard of double surnames.

P. 381, note ‡, line 6. For 誅 read 誄. Line 15. For "Chao Tung" read "Chao Tun." P. 382, line 11. Insert 發 between 以 and 明. P. 383, line 8. For 胡震享 read 丨丨亨. This printer's error is peculiarly exasperating, as it is precisely the one I was noting for correction in Wylie.

P. 383. The third paragraph should be enclosed in brackets, being a *résumé* of my own.

Line 16. For 三國志誌 read 丨丨丨註; and for 裴松 "P'ei Sung" read 丨丨之 "P'ei Sung-chih." P. 384, line 25. For "Hu Chêng-hêng" read "Hu Chên-hêng."

P. 385, note ‡, line 4. For 王 read 玉, and add 亂 after 散.

There are also several "literals" which I will not inflict on the patient reader. I understand that Mr. Moule's article in the October number fares even worse than mine in this respect.

It is obvious that this bad proof-reading, if allowed to continue, cannot but act as a deterrent to those of us who, living at a distance, are yet anxious to send their little quota to the *New China Review*. Considering what a large proportion of the articles come from over the water, the editor would do well, I think, to give his earnest attention to this point.*

* * *

The following notes, referring to the August number of 1921, pp. 310 seq., were delayed on account of certain sinister rumours as to the fate of the *Review*, which have happily proved incorrect.

* * *

Needless to say, I was much interested in Mr. Moule's discovery of the text of the Nestorian Inscription in 全唐文, ch. 916, more especially as it confirms my reading of 玉帳 (see p. 61 of Havret's reproduction). With regard to 情發目誠, what I wrote was that Legge and Havret blindly accepted Diaz's unwarrantable emendation of 目 into 自, whereas Wylie, who retained 目, came to grief over the translation. It is true that Legge

* The Editor's reply to this will be found on p. 152

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did *print* 目, but his rendering is: "[that] the feelings go forth in entire sincerity." Wylie, on the other hand, translates: "The affections will be free, and the eyes will be sincere." "Pauthier," says Mr. Moule, "printed 目 and translated it, getting no thanks therefor from Dr. Lionel Giles." I will leave the reader to decide how much thanks Pauthier deserves for the following: "Considérant . . . que les sentiments, les affections, les passions, qui se produisent dans le cœur de l'homme se transforment en bien sous nos yeux." The true meaning seems to me to be: "When . . . the eye sincerely expresses the emotion that springs from the heart."

* * *

Mr. L. C. Arlington says on p. 313 that "the Emperor Hsien-fêng [1851-1861] altered 壽 to 壽, because it was considered unlucky to have the character for 'longevity' broken off in the middle. Therefore, nearly every one writes 壽 nowadays instead of 壽."—This is an extraordinary assertion, seeing that 壽 has always been the ordinary written form from the time of our very earliest MSS. It certainly occurs regularly in all the Stein documents that I have examined (ranging from about A.D. 400 to 1000). So, too, with regard to 歲, which according Mr. Arlington "was altered by K'ang-hsi . . . to 歲 because the 止 'stopped the years' (of one's life); whereas 山 being a symbol for 'longevity,' increased it." Both forms occur with about equal frequency in the Stein MSS. 歲 is common at all periods: thus, it will be found in S. 341, dated 513 A.D., in S. 217, *circa* 700 A.D., and in S. 83, which cannot be earlier than the 9th century.

Mr. Arlington cites as his authority 字學舉隅. There are two editions, dated 1872 and 1881, of a small work bearing that title in the British Museum, which does not, however, appear to be the one intended, for I cannot find the statements referred to. The book was originally published by 黃虎癡 Huang Hu-ch'ih in 1838. I should be very glad if Mr. Arlington could give me further details.

* * *

The characters invented by the Empress Wu occur in many MSS. of the Stein Collection dating from the period of her reign. The subject is one which I hope to discuss later on, but meanwhile I must again query the statement that 照, forming part of the Empress's name, was changed into 曌, a character implying that she "had nothing in her eyes" (i.e., nothing in common with any one). The character, as I know it, is written 曌 "bright void," but I am unable to explain the significance attaching to this combination.

L. G.

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The Editor's Apology

On another page will be found Dr. Lionel Giles' strong protest against the bad production of his paper on the *Sou Shên Chi*; and the Editor now addresses himself with a heavy heart to explanation and apology.

First, it is quite evident that Dr. Giles is justified in his strong remonstrance; fourteen errata in a single article is monstrous and Dr. Giles' expressions of "shock" and "exasperation" and his warning about what will happen if such bad proof-reading is continued, are natural and excusable.

At the same time no one will agree that Dr. Giles' reputation for scholarship can suffer from a few printers' slips. The few readers who notice the errors will at once see that they are not such as any intelligent writer could make, let alone a sinologue.

We shall go through the list of blunders, but we must first remark, not without pleasure, that three of the mistakes are actually in the author's MS., so that neither printer nor editor is responsible for them. The first correction is a very trivial one; Dr. Yetts may be addressed as Colonel or Dr. and the Editor, not knowing his desire to be called Mr., made the change without thinking about it. The next mistake where 陽 is put instead of 楊 makes the footnote lose all its point as Dr. Giles says, and though it may irritate it cannot mislead, being quite obviously a slip. As to *Hsia Hou-shêng* instead of *Hsia-hou Shêng* it is careless proof-reading merely; the Editor after nearly forty years' residence in China is not unaware that there are double surnames. The substitution of 享 for 亨 which the author finds "peculiarly exasperating" is too clearly a printer's error to do more than annoy the reader who notices it and who tries by it to correct Wylie. The other mistakes to which Dr. Giles has called attention require no further notice beyond the expression of the Editor's sorrow. With regard to the remark about Mr. Moule's article, the Editor is pleased to say that Mr. Moule has written in very gentle terms and does not ask for any corrections to be printed.

Now, the reason of this unsatisfactory work is easily given. The printers were at that time changing their premises and the result was that the proofs were received from them even later than usual; the Editor was therefore in more than usual haste to read and return the proofs. It may be added that they were read without help from a second person, which doubles the difficulty, with failing eyesight, by artificial light and with other work waiting to be done. The mistakes are not to be excused, but are not to be wondered at.

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To turn to another point in Dr. Giles' remonstrance, he uses forceful words such as "sinister" and "fate" with regard to the *Review*, and some explanation is necessary, lest readers should have visions of a journal bankrupt or suppressed.

To make a perfectly clean breast of it, the Editor, whose health is very bad, does not expect to be in Shanghai next year and he has therefore tried to find someone who will carry on the *Review*; if no one can be found this volume will be the final one. Hence the rumours alluded to.

Dr. Giles' righteous remarks will hardly encourage a successor to come forward and take up the strictly honorary post of Editor and Proprietor. But we must hope that some arrangement may be made for the magazine to be continued.

EDITOR.

It has occurred to me that the Chinese and Japanese games which are played with the fists, something like morra, but with stone, paper, wood, shears, instead of the numbered fingers, may be a degeneration of the old philosophical ideas of the five elements which conquer each other. The process whereby a serious political or philosophical idea, or even a prayer or hymn, degenerates into a child's game is well known and documented for Europe, where the matter went so far that sections of the Talmud have been recovered I believe, in children's nonsense and counting out rhymes. Why could not the Chinese, whose "Universimus" is so thorough-going, have done the same thing? Perhaps some of the readers of the *New China Review* may have further data on this point.

G. H. DANTON.

* * *

In No. VII of Giles' "Strange Stories from a Chinese Studio" (The Marriage of the Fox's Daughter), there occurs in the first part of the tale this passage: "Gazing westwards, he sat for a long time looking at the moon—a single thread of light embracing in its horns the peak of a hill"——. To this Professor Giles, with that insistent assurance characteristic of the veteran sinologue, has a foot-note: "Which, of course, is impossible."

In December last, "Sirius," writing to the "North-China Daily News" on China's skies for that month, pointed out that "after the new moon, a slender crescent in the West may be seen after sunset. Each night the crescent broadens and the moon appears *horned*."

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Reading recently Tolstoy's "Twenty-three Tales," I came across the following passage in "A Prisoner in the Caucasus": "It was dark, the stars were high overhead, and the new moon showed red as it set, horns upward, behind the hill."

It is a far cry from Tolstoy to the gifted author of the *Liao Chai Chih I*, but here is striking confirmation of his descriptive accuracy. Professor Giles will no doubt see to it that his foot-note is expunged from the next edition of the popular "Strange Stories."

H. A. THOMPSON.

"FIR-FLOWER TABLETS"

In the review of "Fir-Flower Tablets" which appears in the February number of the *Review*, it is suggested that further details in regard to Hsieh T'ao 薛濤 and the name 松花箋 Miss Lowell and I have chosen for our book would be of interest. These I am very glad to supply.

The story of the "flowery stream" is given by Mayers, "Chinese Reader's Manual" No. 585; by Giles, "Biographical Dictionary" No. 743; and by Clementi, in the Note to the Ninth Preface of his "Cantonese Love-songs." Many of Hsieh T'ao's poems are extant and much minutiae in regard to her life is supplied in Chinese books such as the 辭源, 人名大辭典, 隴蜀餘聞, 名媛詩歸. This information may be summarized as follows:

Hsieh T'ao 薛濤 (T. 洪度) early 9th century A.D. was well-born and came of a Ch'ang An 長安 family. When her father Hsieh Yün 薛鄖 was despatched to Szechuan as an official, his wife and little daughter accompanied him. By the time she was eight the child showed a considerable aptitude for writing poetry, her father was extremely proud of her and hoped that she might have a great future. Unfortunately sickness overtook him and he died leaving his widow in such poor circumstances that she could not return to the family home, and Hsieh T'ao was obliged to become a Yo Chi 樂籍 or "registered entertainer." This office appears to have been much the same as that of the Geisha in Japan to-day. Young girls who were talented as musicians, singers and writers of prose or verse were registered in the Board of Music 樂部 and supplied entertainment at the festive gatherings of the high officials. 古官伎隸於樂部, 故亦稱樂籍, 唐元和中, 成都樂籍薛濤善篇章. 足詞辨. (牧竪閒譚).

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The girl soon became renowned for her wit and beauty and was taken notice of by Wei Kao (Biog. Dict. 2280) 韋臯 Commander-in-chief of the province; she attended his banquets and poured out his wine. He was so much struck by her talents that he wished to recommend her appointment as a Female Chiao Shu Lang 校書郎 but yielded to the official remonstrance brought forward and did not do so. The allusion noted in Giles' Dictionary No. 1302 to a Chiao Shu as "a semi-educated courtesan" dates back to this incident.

Hsieh T'ao became more and more famous, and numbered among her friends men such as Po Chü-i 白居易, Tu Mu 杜牧 and Liu Yü-hsi 劉禹錫 and the most brilliant poets of the time; the most intimate of them all, however, was Yüan Chên 元稹. Her house was known as the "Chanting Poems Two-storeyed Building" 吟詩樓 and her hobby was making various kinds of paper by an art now lost; one of these was the famous Sung Hua Chien 松花箋 the Fir Flower Paper. It is recorded that when Yüan Chên left Chêng Tu, where Hsieh T'ao was living, and returned to the Capital at Ch'ang An, she made "more than a hundred rolls" of this paper which she sent him as a gift. He was much delighted and replied on one of the sheets with a charming little poem praising the "magic" of Hsieh T'ao and of an earlier heroine Wên Chün 文君.

Finding the Fir Flower paper rather large for the short poems she liked to write, Hsieh T'ao in later life made the dark pink paper which still bears her name. In any shop a request for Hsieh T'ao Chien 薛濤箋 will produce charming sheets of a deep pink colour. Hua Chien is the term used for the various other kinds of ornamented paper.

Late in life she moved to the Huang Hua Ch'i 浣花溪 famous as being the site of Tu Fu's Thatched House, and lived there until her death at the age of seventy-fivé. During these years she always wore the dress of a Taoist nun. The Lung Shu Yü Wên 隴蜀餘聞 contains the following rather interesting passage:— "To the West of the Ten-thousand Li Bridge there is Hsieh T'ao's well. The Prince of Shu, during the Ming dynasty, built a pavilion over it. Every year on the 3rd of the Third Month water was drawn and twenty-four rolls of paper were made. Sixteen rolls were sent to the Emperor." 萬里橋西有薛濤井明蜀王建亭其上每以三月三日汲水造箋二十四幅以十六幅進御餘不盡以上已造也.

The following short account of her life appears in the *Tz'ŭ Yüan* 辭源. 本長安良家女. 隨父宦蜀. 流落蜀中. 遂入樂籍.

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韋皐鎮蜀. 召之侍酒賦詩. 稱女校書. 出入幕府. 經十一鎮. 皆以詩受知. 暮年居浣花溪. 衣女冠服. 好製松花箋. 時號薛濤箋.

With regard to some other points in the review, Père Richard and the Chinese authorities regard 揚 as the only correct character to be used in connection with the name of the Great River. The Yang 楊 which the reviewer uses and which appears in the *Encyclopædia Sinica* they regard as erroneous. The Yang Tzŭ Chiang 揚子江 Son of the Sea is of course very often used, but strictly speaking no "Yang" at all should be applied to any but the lower stretch of the river. In poetry the stream is generally referred to as simply "The River."

The description of the gibbon as a "*small* species of tailless ape" was taken from the Encyclopædia Britannica, and tallies with that given by Roy Chapman Andrews.

I have to thank the reviewer for pointing out two mis-prints, for which I am *entirely* to blame as I took the responsibility of reading the proof for the Chinese names. Miss Lowell could not do that. P. XLIX l. 7 "chien" should of course read "chia." The sentence is incorrect as it stands. In the Note to the "Cross-wise River" the river referred to is the Ch'ien T'ang not the T'ien.

FLORENCE AYSCOUGH.

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RECENT LITERATURE

Dogs of China and Japan in Nature and Art, by V. W. F. Collier. Illustrated (London. William Heinemann, 1921. £2.2.0).

The usual fields of sinology are philology, philosophy, literature, archæology, religion, etc., and they have been well worked at, though there is still an infinite amount to be done. But such a very special specialization as the study of the dogs of China strikes one as strange, though we can give no reason why the dog should not have his day. The important thing is the way the matter is treated. Laufer, who is much quoted in this book, has the following passage in his *Sino-Iranica*—a work in the main botanical: "it is not easy to combine botanical, oriental, philological and historical knowledge, but no pains have been spared to render justice to both the botanical and the historical side of this problem. All data have been sifted critically, whether they come from Chinese, Japanese, Persian or Arabic or classical sources, and in no instance have I depended on second-hand or dogmatic statement." This shows the Dog how he will be treated when Dr. Laufer gets to the zoological part of his work; the book before us is on a different plane.

There is nothing to indicate that the writer is a great lover of dogs or owns any except carved or painted examples; nor, on the other hand, is there any display of first-hand scholarship. A work on *Fishing in All Ages* was lately reviewed in these pages; being the work of an enthusiastic fisherman and a classical scholar it had a charm in the combination which is lacking in the work before us.

With the help of competent native scholars as acknowledged in the Preface, the author has gathered as much as possible on his subject from Chinese literature, but of course there was not much to be found nor is it of true scientific value. The Dragon and such beasts are more to the native taste and could be much more easily illustrated from native books than dogs.

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The most serious part of the work deals with the Buddhist lion and its symbolism. This must have entailed a great deal of research, and though, of course, it still leaves much to be gone into it will be of great value to any one who will investigate the matter still further. Lack of space forbids our discussion of the subject, but the most unthinking may wonder at the connection between Buddhism with its life-saving ideals and the blood-thirsty monarch of the forest. We commend the chapters on this point to the careful attention of students. Their value is that they will arouse criticism and urge to further research. For the general reader there is plenty of most interesting matter. Naturally the Pekingese dogs and pugs have most space given to them, with the chow-dog and the Chinese lion-dog—their history, their points, their breeding, etc. The word "wonk" does not occur in the volume, though in one sense the animal might be called the Chinese dog *par excellence*. We have curious information about dog as an article of food. One quotation was so surprising to us that we looked it up in Archdeacon Gray's *China* (Vol. II, p. 76). "At the commencement of summer a ceremony called A-chee, which consists in eating dog's flesh is observed throughout the Empire by persons of all ranks." Possibly someone may be able to supply to Notes and Queries in this *Review* some note on this extraordinary statement.

Dogs have often figured in Chinese history in the way of tribute or international presents, and from Marco Polo and others we learn a great deal about the enormous numbers used in Imperial hunting expeditions. By the way, who could read of *Magnus Canis* in such a work as this without suspecting its translation as Great Khan must be in joke? We find it, however, used by Marco Polo and quoted in the fourth volume of *Cathay and the Way Thither*; it has evidently been a puzzle to students.

We must point out a few blemishes in this valuable work. On page 30 the character *I* is spoken of as "having both in writing and by its verbal usage the significance of canine ancestry." The character 奚 is not given, but its component parts are *great* and *bow*; we have not the least notion where the dog idea comes in. Probably the writer was thinking of *ti* 狄. The statement on p. 134 that the Franciscans towards the close of the Yüan dynasty had established forty bishoprics in China is a sad blunder: only three were established; at Khanbaliq (Peking), Zaitoun (Ch'üan chou) and Ili.

We read on p. 12 of the Aryans' veneration of canine disguises of their gods, and on p. 18 we are told the Aryans thought dogs unclean and unfit for normal food. A little explanation is evi-

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dently desirable. Our special attention is called on p. 117 to the fact that the lions before Buddhist doorways are almost invariably arranged east and west. But surely this is not surprising since the buildings themselves run invariably in those directions. On p. 2 we read of the date B.C. 400,000. The B.C. looks somewhat ludicrous. We are given on p. 8 as an interesting passage that the "Hsiung nu offered panther dogs with pointed mouth, red body and four feet." When it is added that "the Hsiung nu possessed extraordinary dogs" we conclude that *four feet* must mean *four feet high*. Either Jehovah or Moses forbad the bringing of the price of a dog into the House of the Lord; Mr. Collier 3,000 years later calls this *hypocrisy*; this hardly matters, except that the reference should be Deut. ch. XXIII not ch. XVIII. On p. 85 we read of the alpine climate of Yunnanfu, which requires explanation. Such a statement as that up to the T'ang dynasty [redacted] served for 'lion' as well as 'instructor,' [redacted] only then coming into use, may be correct, but certainly some authority should be quoted. And finally we may remark that 'the survival of polygamy in China' (p. 192) is hardly correct. Concubinage is recognized, but there can be only one legal *wife*.

Beyond these and other faults we are sorry such an elegantly printed work should have so many misprints. Gaudhara, Z. Yule, underly (for underlie), Bertold (Laufer), do not give the reader trouble; but 'K'ang Hsŭ period' leaves him to choose between K'ang Hsi and Kuang Hsŭ. Much difficulty is caused by the lack of the diacritic marks and accents, and by the irregularities of romanization.

An honest and friendly critic can hardly ignore these blemishes; but when all is said and done the work remains a full and valuable repertory of dog lore; if it is not as coherent and scientific as it might be it will be most useful to later writers on the subject: even Laufer may find it useful; while to the ordinary reader it provides a varied feast of most entertaining matter. The book—a quarto volume—is got up in first rate style as to printing, paper, etc., and the illustrations are charming.

Li, Duke of Ch'ien, A Chinese Novel; translated from the Chinese by J. A. Jackson (Shanghai, 1922).

For young writers to rush into print is common enough, but it is unusual for a tyro in Chinese studies to give his earliest attempts at translation to the public. We conclude Mr. Jackson is a beginner in this field, because the work he translates is in the very simplest of mandarin, and his mistranslations are those

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of one who has completed say one year of work on the language. That he did wisely in translating the book for his own benefit is certain ; whether it was wise to publish it he will decide later when he has made more progress.

The story (for it is absurd to call it a novel) is as feeble as most Chinese stories ; but none the less it is of value as showing us glimpses of the Chinese mind and giving us some knowledge of Chinese social life. But we regret to say that the foreign student who uses this translation as a reading lesson will find many places where the Chinese text has *not* been closely followed as promised in the preface. 這麼個好漢子怎麼會作了強盜呢 does not mean "How has this good man *met* these robbers," but asks how he "*can have been* a robber." 改過自新 is rendered strangely—'mend your ways and when you return after death.' 有經天緯地之才 is given as 'From every point of view his ability was apparent.' 親隨 implies 'personal attendance,' not 'acting according to my wishes.' The translator does not know a common use of 强 'to be better than.' Thus 不比當那牢頭的差使强麼 does not speak of '*using force* in doing jailor's work' ; and there is a similar but worse error on p. 17.

We have given these few instances out of many partly to show we are not unjust, partly as a warning to young students who may use the book.

We regret to find further that the proof-reading—if any—has been most carelessly done and misprints are abundant.

In spite of defects the little book will be useful to beginners in the language, and perhaps to Chinese learning English. The text and translation are on opposite pages. Mr. Jackson may be congratulated on his courage and we trust he will after a long and thorough course of study give us more mature results.

Varia Sinica, Herausgegeben von Dr. L. Woitsch. I. Heft. Wien, 1921.

It is a pleasure to know that in the distress in Vienna there is yet some energy left for Sinological study. But the fascicule before us has not attained to the dignity of print : it reproduces by one of the usual copying apparatuses the manuscript of the author. The contents are (1) notes on the Pekingese dialect ; (2) a translation into German of a Chinese tale—Ein gesuchter Arzt ; (3) a study of the various systems of romanization of the northern speech ;—34 pages in all. We trust the learned little publication will be continued and will prosper.

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